Vogue

Vogue's Eye-view of the Museum of Modern Art

Midsummer Fashion

JULY

DVANCE
ETAIL
RADE
DITION

orating Vanity Fair

July 1945
Price 35 Cents

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ue is regularly published twice a month. Because of wartime emergencies, it will be published only once in July.

Dress designed especially for Chen Yu by Joseph Halpert *Rawlings-Vogue Studios*

Frozen Fire!

Frozen Fire
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Lacquer, Lipstick, Lacquerol
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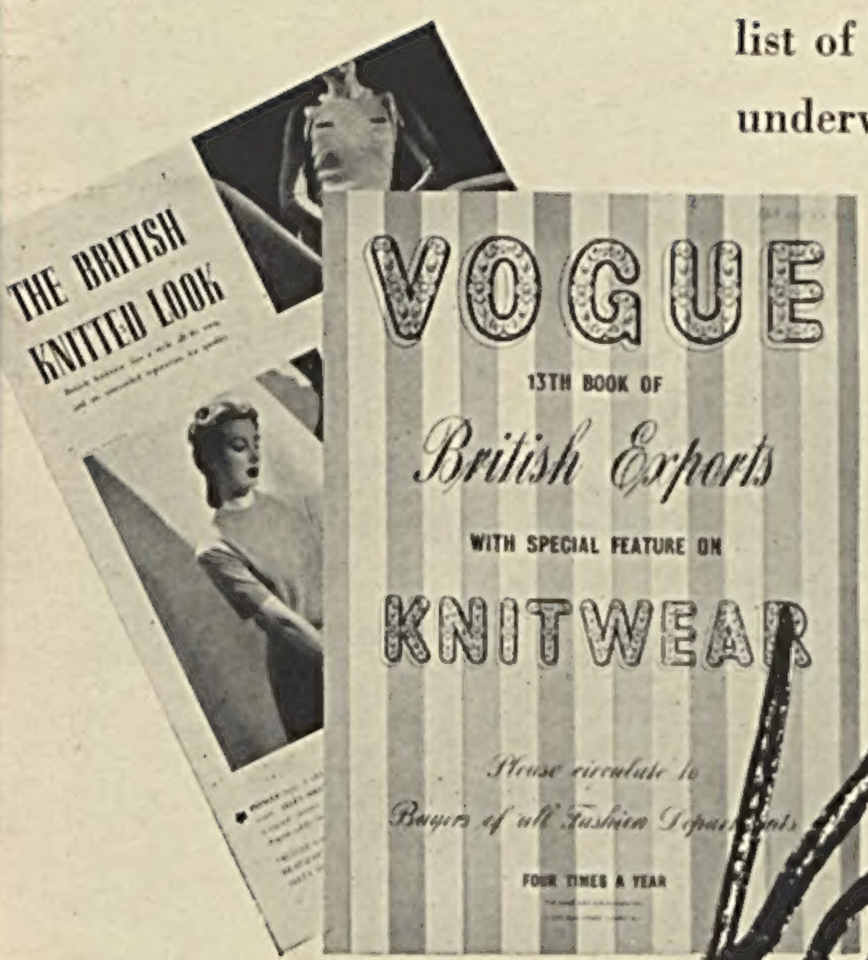
Four times a year Vogue's Merchandising Service receives Vogue's Book of British Exports from London. The most recent issue has a special feature on knitwear, profusely illustrated by photographs of pullovers and cardigans . . . colour pages of Yorkshire woolens . . . and a colour page of seventeen knitting yarns from seven British houses. We wish Vogue's Book of British Exports could be sent to you, but scarcity of paper in Britain makes that impossible. And so, will you ask to see the book when you come to Vogue? Or, ask us to send you a list of interesting sources for bags, belts, luggage, knitwear, woolens, knitted underwear or any other British speciality in which you're interested.



Vogue Trade Notes

WHEN WILL FRANCE EXPORT FASHIONS?

Not until spring. This is the opinion M. Barbas expressed at a reception given by the French Mission "Art & Creation" in New York recently. The reason? Scarcities of textiles in France. Rationing scarcely permits the acquisition of one suit in three years. And the Haute Couture of Paris, to whom certain priorities were granted—in order to keep alive an industry of national importance —used in 1943 only 100 tons out of a total of 50,000 tons of fabric distributed to the entire industry.

The Mission came to this country to renew contacts and to find out what changes had taken place in American interests and wishes during the war years. M. M. Barbas, Lelong, Guerlain, Guerand, Devaux and Peignot came with the mission as technical advisers.

USE VOGUE QUOTES IN ADVERTISING

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2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
JULY, 1945

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VOGUE SAYS: "Fur forecast—the hooded greatcoat."
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VOGUE SAYS: "Bare sandals for City Tropics."
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Use these Quotations
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VOGUE SAYS:
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VOGUE SAYS:
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VOGUE SAYS:
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VOGUE SAYS:
"Summer Shady Hats."

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light, luscious,

superbly beautiful,

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of magnificent natural wild
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and superlatively rich
natural ranch Mink,
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Vol. 106, No.
Whole No.

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A Shadow
beautifully slim, and very cool.
In soft rayon crepe. Sizes
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misses' fashions, third floor
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We can't afford a carriage
But I'll be true . . and wear for you
That tempestuous new perfume

Fabulous by Charbert

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FIFTH AVENUE AT 56TH ST., N. Y. 22 · WHITE PLAINS

Fromm's news-making silver-sable-mink against the sable-undertoned woolen of a tunic coat by Tilly Heitner. Lofty felt cloche designed by Reine. Made expressly for **WOODWARD & LOTHROP** Washington

"beauty is my business"

A delicate eye cream, rich and protective. By night, it discourages tiny, aging lines, guarding your beauty while you sleep. By day, a gentle film touched lightly to the lids enhances the sparkle of your eye.

Hattie Carnegie

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Jet studded suit and coat vibrantly combining black and royal blue or black and rubrum red. John-Frederics Persian halo. Exclusively at Himelhoch's.

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tailored in California

soft cardigan . . . clear-cut, rhythmic, perfectly tailored, as in all suits label "Rosenblum" . . . in finest 100% pure wool Venetian covert or doesk flannel, exciting new fall colors, Duchess acetate rayon quality lining 29.5 . . . raglan topcoat 39.95 . . . at leading stores. Rosenblum, Los Ange

Hat by Mme. Reine—Jon Abbot photo

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a perfume as completely feminine
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Lilionelle has the stirring fragrance
of delicate bell flowers that grow deep
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Captivating, coquettish, it promises
an aura of loveliness and
eternal romance to those who wear it.

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If you take to new hats like a glider to air. Can't bear repetitious shoes, hate to wear a copy ... of a copy ... of a copy. Then you are the woman for "Sheer Dynamite" Face Powder. Charged with excitement, loaded with color, in a single second it can bring a complexion up to date. Are you ready for it?

Revlon, creators of world-famous Nail Enamel and Lipstick.

Texture, Cling, Fragrance, of course, but the real difference in Face Powder is Color by Revlon

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Reg. U. S. Pat. Off.

Bright star in the Fray Pruf* galaxy

is this carefully proportioned slip,

now available in three sizes, three colors.

Double top is scientifically cut to fit.

Four-gore bias skirt has dainty seams,

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XIII
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perfume
LUCIEN LELONG

As pretty now as her new clothes,
Marie Rozner dreams of this

Honeymoon Isle

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This is their first real honeymoon, and what better reason for exciting new clothes like the bicycle outfit shown. And to go with it... a radiant, bride-like complexion that Mrs. Rozner says comes from using the DuBarry Beauty Preparations she discovered through the famous DuBarry Success School Course.*

The wonderful thing about DuBarry Beauty Preparations is that they've given this same glowing freshness to millions of other women. In the Success Course alone...in which DuBarry Preparations are used exclusively... over 200,000 students have seen the difference these products can make.

If you would like to find out what DuBarry Beauty Preparations can do for you, ask at your favorite cosmetic counter for your free DuBarry Success-O-Plan.

*Ann Delafield, directing.

Beautiful on a bicycle—sea-gull shirt and water-boy shorts designed by Tina Leser.

DU BARRY BEAUTY PREPARATIO

by Richard Hudnut New Y

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HOLLANDER FURS
HOLLANDER BLENDED MUSKRAT
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"You just know
she wears them"
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TABU . . . your perfume choice
when the occasion is most important
the "forbidden" perfume by Dana
TABU

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That Leeds Look
for
fashion finesse
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have I . . . my city feet, my country feet, in Ropeez. Slick with my slacks, suave with my town clothes . . . foot happy flatterers wherever I roam. Those handsome rope soles are puddle-proof! . . . in scientific jargon, welded with plastic adhesive. Touchdowns, shown here. In black, brown, red, blue, green and purple gabardine. Narrow and medium widths. About $4, sold at leading stores. No mail orders please. Ropeez, 47 West 34th St., N. Y. C.

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A

Lilly DACHÉ
creates with PLEXON

PLEXON has designing ways! So say a trio of America's smartest designers, who fashion from this plastic coated yarn, crisp, colorful fashion accents. PLEXON is right in the fashion picture...watch it weave the pattern of your future. Look for the PLEXON tag...in the newest, smartest fashion accessories.

B

Koret
crochets with PLEXON

C

DELMAN
embroiders with PLEXON

A. Lilly Daché hour-glass silhouette in PLEXON

B. Koret hand-crocheted bag of PLEXON

C. Delman sling pump PLEXON-embroidered

Dress by Claire Any

Top to Toe WITH

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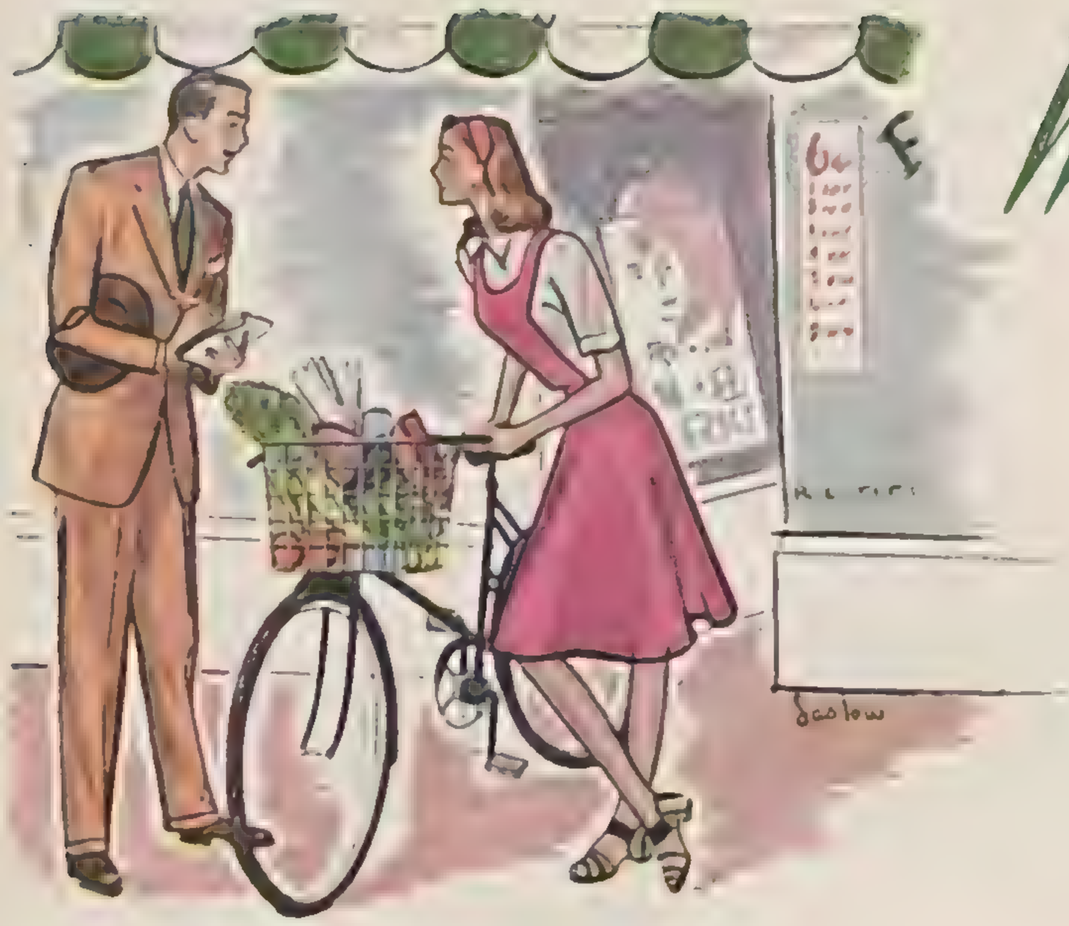

Mrs. X said her Kedettes were still in active service—pedalling her own delivery service on the days she markets... still comfortable, a little worn perhaps, but still getting compliments in spite of their age.

We went looking for Kedettes

...and not in shop windows. The Kedettes that would have been *there* went to war.

But what about the last crop, we wondered—last seen climbing and out of station wagons, decorating terraces, and swinging over stone walls, summer of '41?

We got out and rang doorbells, asked questions and got answers...

Only they turned the tables on us! They asked *us* questions. They wanted to know when Kedettes would be back...wh they'd be like when they were...would the soles be made of synthetic rubbe

We told them, Kedettes, after the war, will be full of surprises—in improved making and in all the qualities you liked so much: smart coolness, comfort and variety of color... to fit into a dozen places in your life.

Mrs. Y's Kedettes are rehabilitated—she's proud of the way she patched them herself. She wears them to complement her blue jeans when there's spade work to be done.

Mrs. Z's Kedettes are thoroughbreds turned work horse. She was her own furnace man this winter. Her version of what the well-dressed stoker wears is Kedettes and her oldest housecoat—and she dropped her reducing classes!

"U.S." Kedettes

REG. U.S. PAT. OFF.

America's favorite casual shoe

WHICH RUBBER FOR KEDETTES, POST-WAR? Which of these rubbers will give you the best Kedettes? Frankly we don't know which—for all can be used successfully, as demonstrated in various war products made with each kind of rubber. What we do know is that Kedettes will be made of the rubber which proves best for the job—assured by our 100 years' experience of

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UNITED STATES RUBBER COMPAN

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Jon Abbot photo

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Now . . . Dana takes face powder out of the purely visual . . . lades it lushly with Tabu perfume to give your beauty an indescribable aura . . . a *third dimension* . . . something that complexion beauty has never had before . . . the added dimension of intoxicating and lasting fragrance . . . TABU! The shades? They're the ones you love.

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Ummm-delightful! Textron's newest slip, cloud-smooth and topped with a froth of lace! In Pink Angel . . . the soft, delicate pink of a strawberry frappé . . . or in frosty Snow White or Heaven Blue. Textron*-tailored to cool perfection . . . of finest rayon satin, sizes 32 to 40. About $3.25 at leading stores throughout the country. Slightly higher on the West Coast.

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*Reg. U. S. Pat. Off.

the **Gossard** *Line of Beauty*

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MISS ANNE SPILLMAN, *of St. Francisville, Louisiana, has been awarded the Avon Medallion of Honor for Women of Achievement.*

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Holder of the Army-Navy E Award with three stars

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For advice write to Vogue's School Bureau

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redited summer session established 1926. By earn- school credits, boys complete standard 4-year ses in 3, enter college at 17. Separate summer and er campuses. Year-round program since 1928. D HARVEY HATCH, HEADMASTER, DEXTER, ME.

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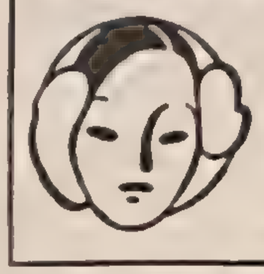

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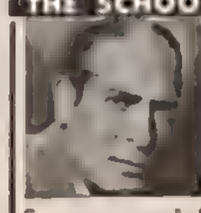

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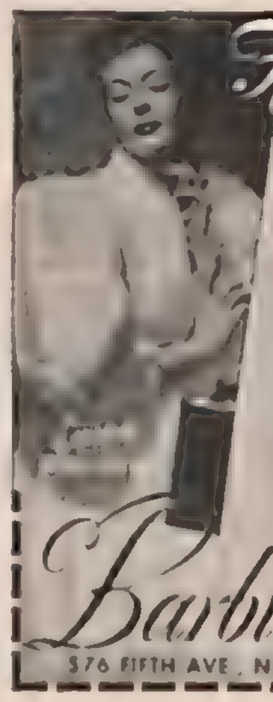

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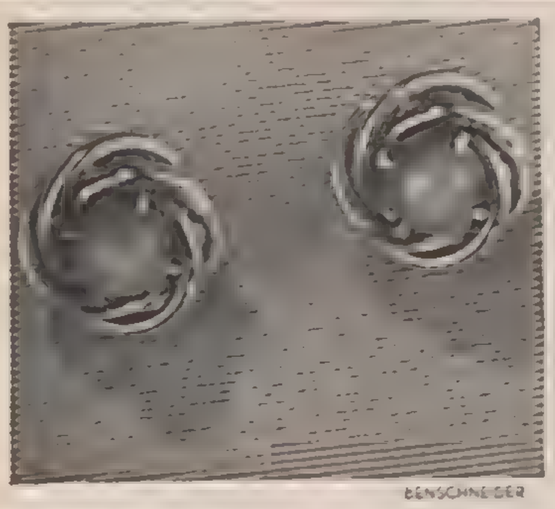

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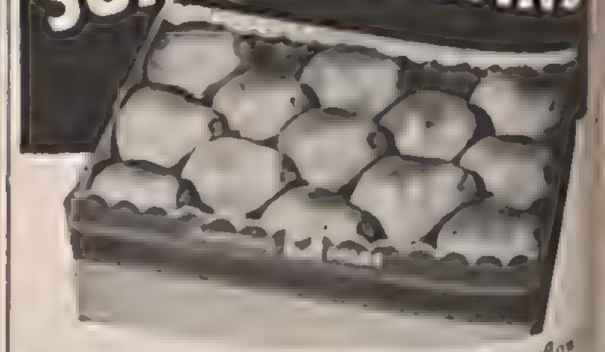

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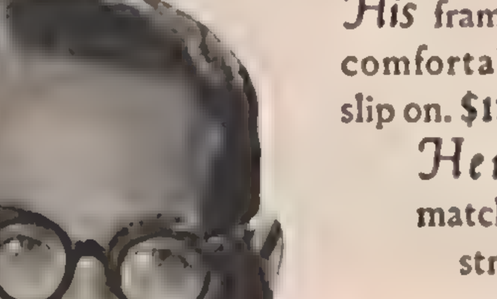

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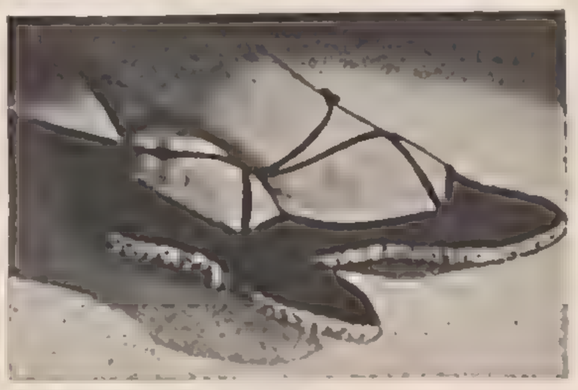

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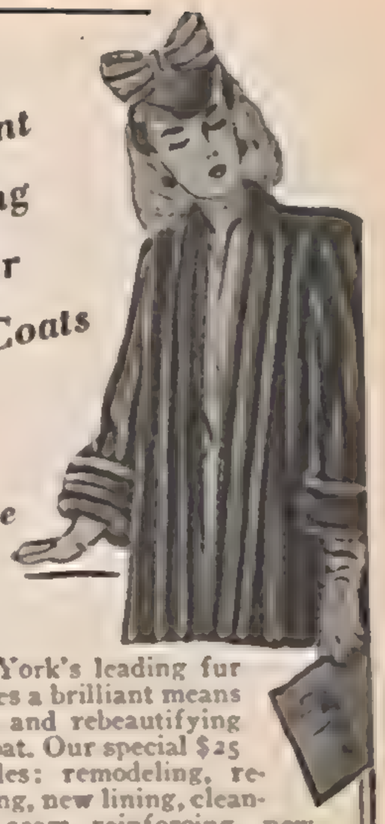

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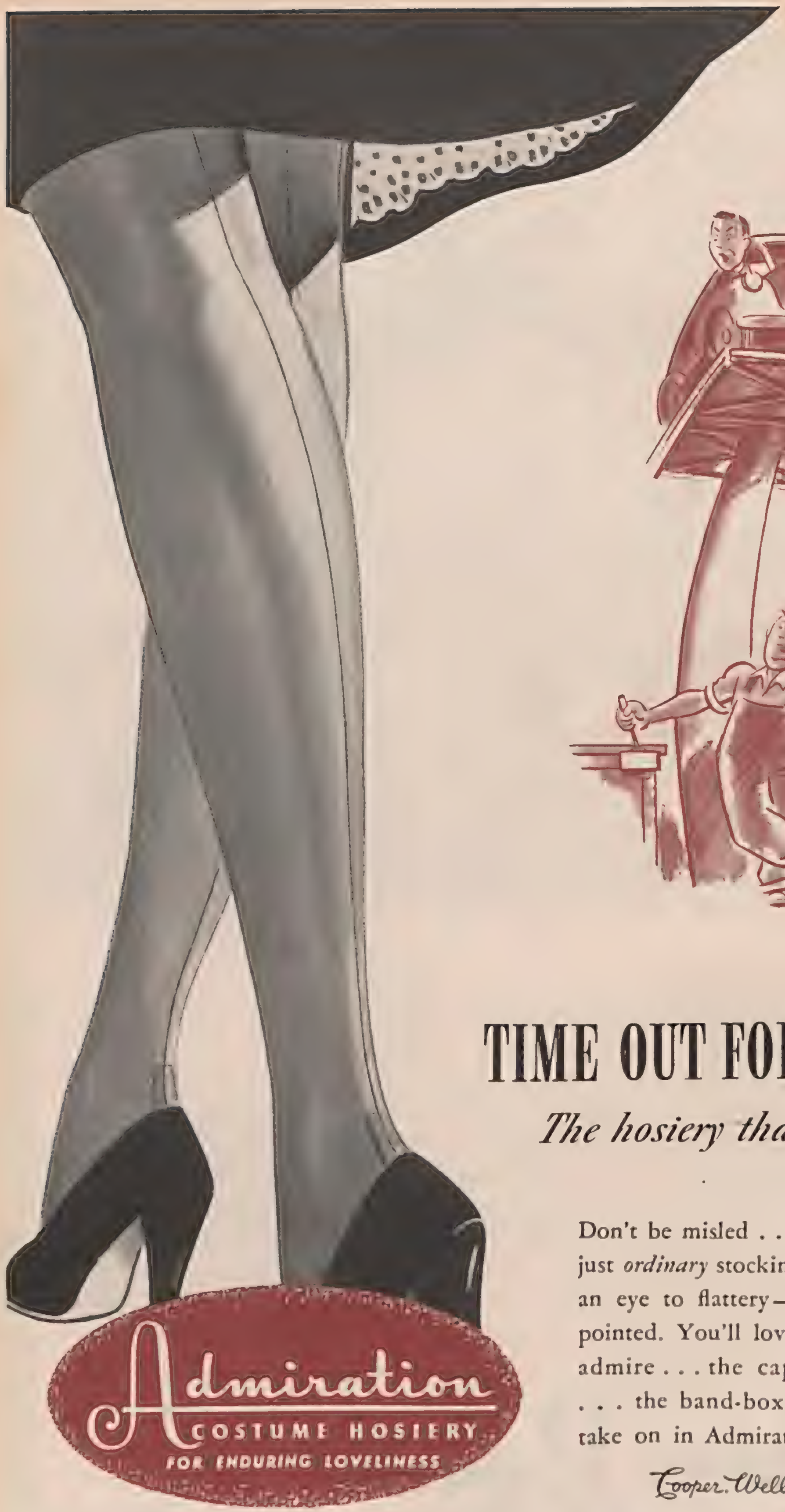

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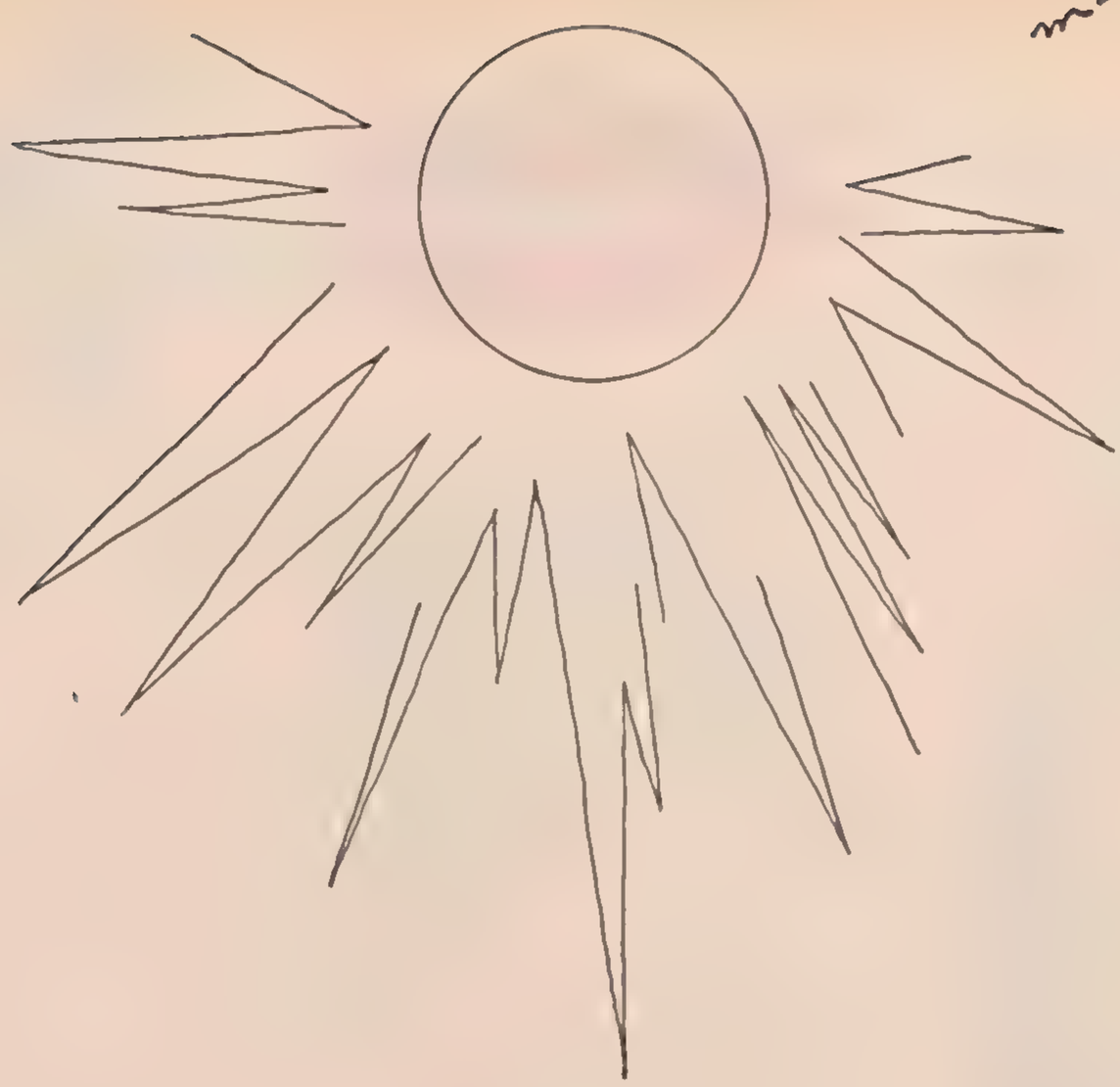

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BUSINESS MANAGER: *F. F. Soule*

BLUMENFELD

COVER: Vogue's eye-view of the Museum of Modern Art is through Marcel Duchamp's famed "Window"...regarded as the ideal marriage of painting and sculpture. The shattered glass—"the Accidental" arrested for permanent beauty. "First Night" museum guest wears putty silk jersey short dinner-dress, with side-bound bodice. Hattie Carnegie original. The lipstick, fire for putty-grey, is Hattie Carnegie "Indus." Jewels and woven gold bag, Van Cleef & Arpels. (Backgrounds throughout the issue are the polished steel surfaces, streaming natural light, the monochromatic walls, and the art...which is the Museum of Modern Art.)

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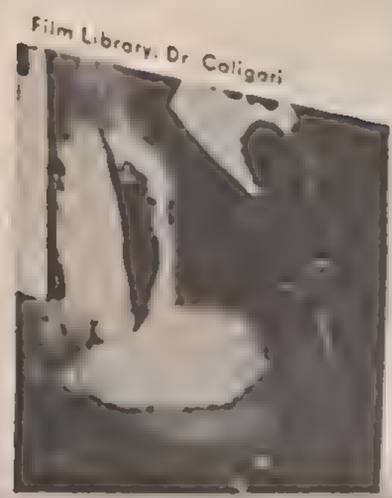
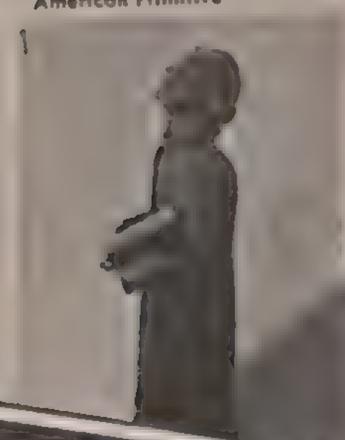
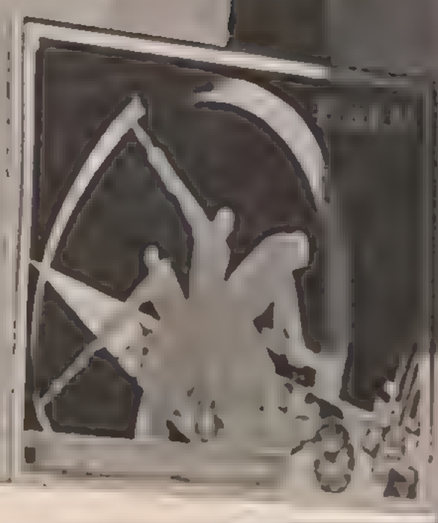


Film Library. Dr Caligari



American Primitive

Photography: Paul Strand



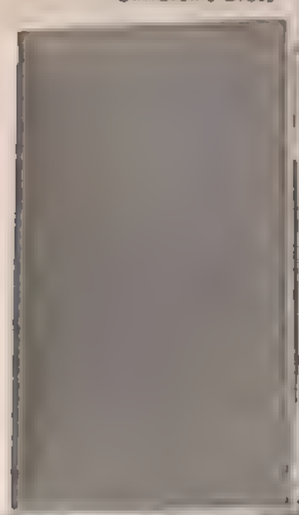
Posters: Russian

Architecture: LeCorbusier & Jeanneret

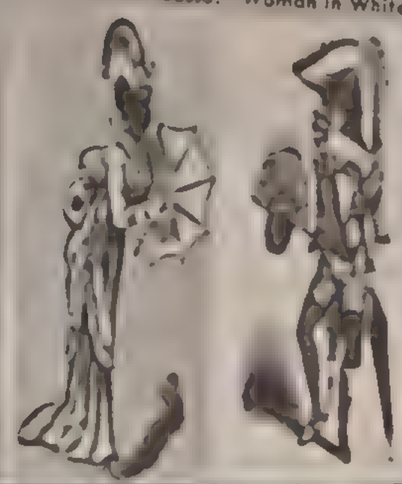
Children's Class

Picasso. "Woman in White"

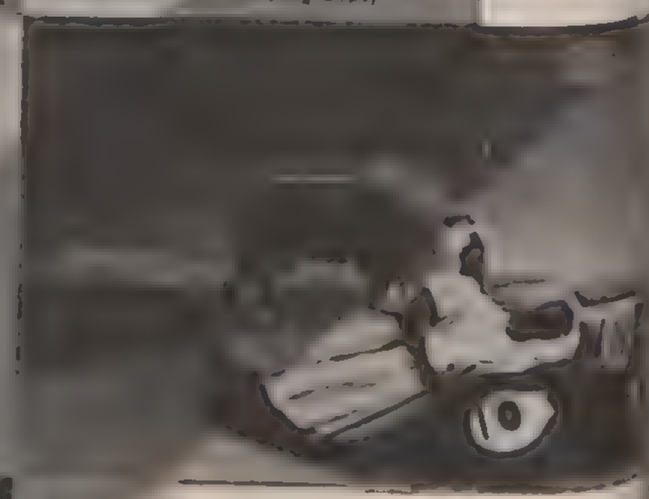
Rousseau's "The Sleeping Gypsy"



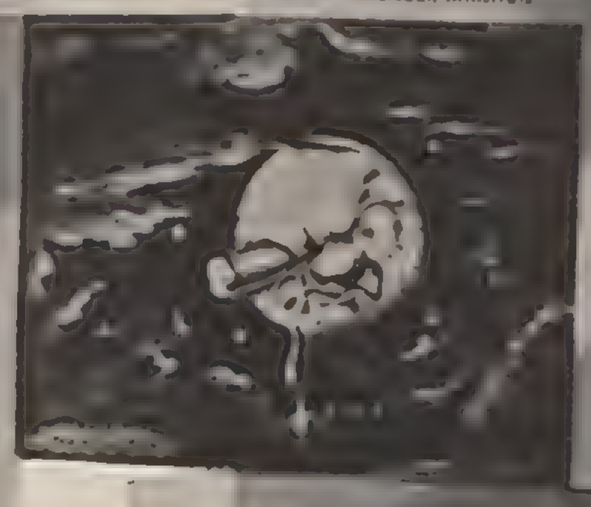
Servicemen's Canteen



Dance: American Minstrels



Calder Sculpture



Méliès Film

Stage Design: Robert Edmond Jones

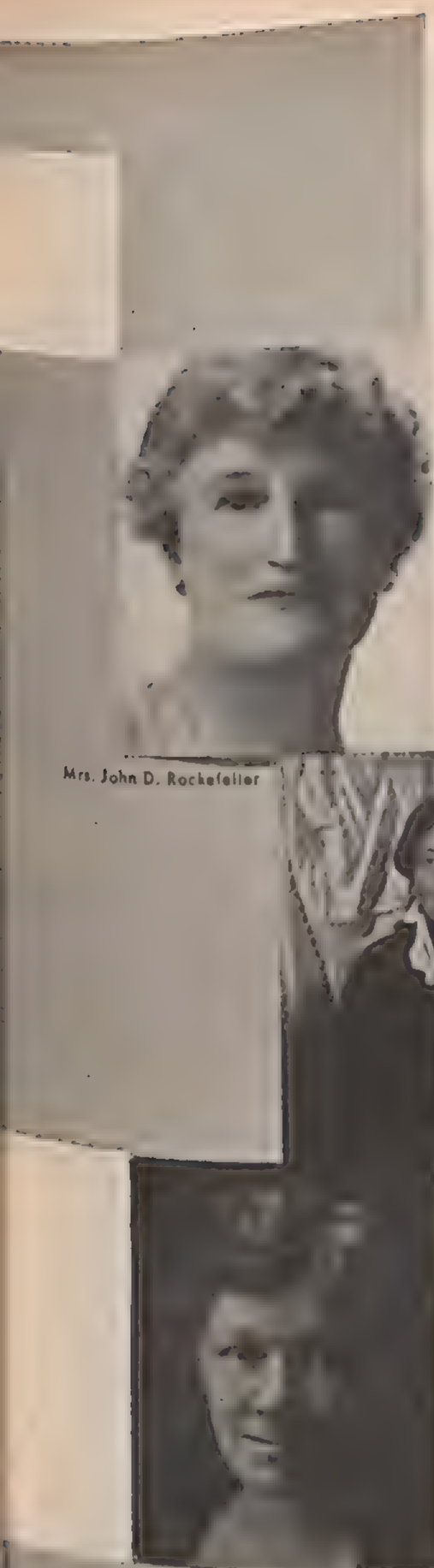
■ Herbert Bayer, creator of this three-dimensional showing of the multiple scope of the Museum, is the distinguished designer of many Modern Museum exhibitions, notably: "Bauhaus, 1919-1923," "Airways to Peace," and the "Road to Victory."

First Purchase Hopper

THE MUSEUM OF MODERN ART

THE STORY OF AN INSTITUTION.

BY ALLENE TALMEY

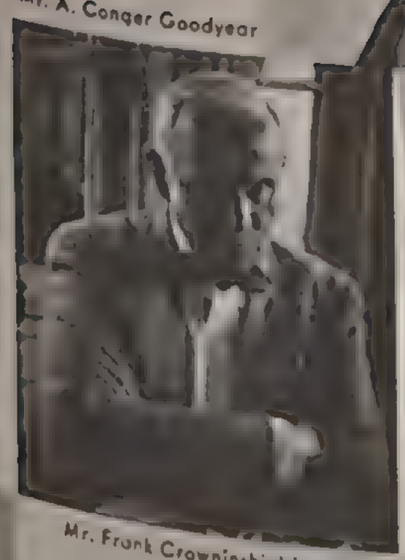


Mrs. John D. Rockefeller

Mrs. Cornelius J. Sullivan

Miss Lillie P. Bliss

Mr. A. Conger Goodyear



Mr. Frank Crowninshield

Sheeler One Man Show

BAKER

It all began with three women... Miss Lillie P. Bliss, Mrs. Cornelius J. Sullivan, and Mrs. John D. Rockefeller, junior. It all began when they invited A. Conger Goodyear to lunch at Mrs. Rockefeller's one spring day in 1929. From that luncheon came the actual organizing of the Museum of Modern Art, a project that other groups had desired, planned, and talked about ever since the historic Armory show of 1913. No others, however, had worked out a Museum. Now, sixteen years later, the Modern Museum is the most colossally energetic, "desperately important," sprawling force in exhibiting modern work, with its rather intellectualized tentacles enmeshed in the fields of architecture, industrial design, photography, films, and theatre arts. Rather passive in the fine arts, the Museum has rarely been a pioneer, has almost always been an establishing outfit. Within a few years it gave modern fine arts a stratum in public knowledge, turned Van Gogh and Picasso into popular clichés, gave the movies a cultural past, and industrial design a boot forward.

Actually the Museum is an institution of education, using entertainment, in its brilliant installations, as a come-on. Its ninety-eight catalogues are among the best art books in the world. Although primarily not a museum of masterpieces, the Museum's collection of Twentieth Century Art of the period since 1920 is the greatest in the world. (There are 401 American artists and 247 Europeans in the Museum's total collection.) Its critics complain that the Museum, with two hundred and ninety exhibitions of varying sizes in sixteen years, has become a storehouse of contemporary archæology; they say that it neglects the young, the living, preferring to exhibit an artist when he is either established, too old to benefit, or fortunately dead. (The Museum, timid in defense, has statistics to disprove this.) Somehow the Museum, with a stunning ability to arouse antagonism, is a laboratory and an archive. It is even more of a big business, with enormous statistics of attendances, of sales of 100,000 prints, of miles travelled by its 356 circulating shows exhibited in 3,584 places, including England, France, Sweden, Australia, Egypt, Colombia, and Brazil. Designed for the public, with the artists' needs secondary, the *(Continued on following page)*

Museum is run on the inside with great clashing of personality gears by a strong group of egocentrics whose mass face is curiously relaxed.

But there was no big business in 1929. In fact there was no place outside the dealers' galleries in which to show modern work. The Whitney was still a private club of American artists and the Metropolitan Museum, storing old masters on its walls, was then amassing that rich mulch of mistakes about the moderns by which the Modern and the Whitney Museums were later to profit. The Metropolitan Museum, in a glorious burst of bad judgment, had so shown its disenchantment with most French modernists that John Quinn, who had a courageous and magnificent collection did not leave Seurat's "Le Cirque" to it, since he rather believed the directors would not care for it; instead, at his death in 1925, it went to The Louvre. Had there been a Modern Museum, the collection might still be intact, still in New York.

But in 1929 there was this group of four collectors at that initial luncheon discussing the organization of a new Museum. Of the four, Miss Lillie Bliss had the finest collection. She was a frail, grey-haired woman of extraordinary sweetness. Although she exerted no pressure on the Museum board, she was a gentle charmer whose gentleness few cared to oppose. The cornerstone of her important collection was some twenty Cézannes, her Picasso "Woman in White," and other paintings, which at her death in 1931 she left to the Museum, along with a few strings and the first endowment; the collection and the endowment are the basis of the Museum's collection. Equally frail was Mrs. Sullivan. She was an imaginative, rather vague, somewhat mystical Irish collector, whose schemes for public good had grandeur, but sometimes a rather charming lack of common sense. The Sullivan collection contained among other paintings Derain, Cézanne, Braque, a Rouault clown. The third collector there was Mrs. Rockefeller who became the greatest patron of the Museum. After the deaths of her two friends in 1931 and in 1939, Mrs. Rockefeller continued to do what she felt they all wanted done. A friend of hers once said, "Abby asks you deferentially what she should do and you do what she wants." In those days Mrs. Rockefeller considered herself a minor collector of drawings and water-colours, but since then she has become a great collector of contemporary Americans and of American folk art.

The fourth at luncheon that day in 1929 was Conger Goodyear, who had never met the three women before. They, however, knew his interest, his knowledge of modern art, his work for the Albright Museum in Buffalo, his own collection, and his wide business affairs. They also knew that, by reputation, he was the kindest man alive, a worker of furious energy, and that he was known as the terrible-tempered Mr. Goodyear. They wanted him to be chairman for a new Modern Museum.

Three weeks later Conger Goodyear accepted. Almost immediately Frank Crowninshield became the Secretary. (At that time Mr. Crowninshield, *(Continued on page 123)*

THE FOUR MASTERS IN THE FIRST SHOW

SEURAT, VAN GOGH, GAUGUIN, AND CÉZANNE

The memorable opening exhibition of the Museum of Modern Art, in New York, in November 1929, contained the works of four masters only: Georges Seurat who had invented a carefully studied and wholly original method of painting known as Pointillism; Paul Gauguin, a brilliant and romantic colourist and an exotic and highly adventurous spirit; Vincent Van Gogh who, during a little more than two years at Arles, created nearly three hundred masterpieces; and Paul Cézanne, a master who exercised a profound and paramount influence in modern painting, not in France alone, but the world over.

BIGNOU GALLERY

PRIME FORCE IN MODERN PAINTING: "SELF-PORTRAIT," 1882

THE MUSEUM OF MODERN ART – A CROSS-SECTIO

OF ITS EXUBERANT LIFE – PAINTED BY ALAJÁLOV

Description on page 122

1. GEORGES BRAQUE, MASTER CUBIST · "VASE, PALETTE, AND SKULL"

PAUL ROSENBERG

Here begin 4 pages on the Museum of Modern Art and its interest in French Modernism. Masters who charted new areas in painting.

By Frank Crowninshield

GEORGES BRAQUE, now sixty-four, was, with Picasso, the co-inventor of Cubism, a manifestation deriving principally from Cézanne, Seurat, and African art. Braque's multifold adventures in Cubism—all of them clearly reflecting his French origins—are always more restrained, less disturbing and violent, than those of his fiery Spanish confrère. The skull in this warm and beautifully conceived canvas appears in three other of Braque's paintings.

PABLO PICASSO painted this pastel in 1905, at the height of his so-called "rose" period, the most romantic of his various phases. (He was then twenty-four years old.) The *période rose* preceded his Negro period which gave rise to Cubism. In this sketch, Picasso, though already free from his academic constraints, is seen as still under the nostalgic spell of the past, with its memories of the wandering acrobats and blind mendicants of his native Spain.

12. PICASSO, MASTER EXPERIMENTER: "TWO HARLEQUINS"

COLLECTION OF STEPHEN C. CLARK

3. PIERRE BONNARD, MASTER IMPRESSIONIST: "THE WHITE TABLECLOTH"

PAUL ROSENBERG

THE FRENCH MODERNISTS

Their first appearances and their now complete acceptance in America. By Frank Crowninshield

THE Museum of Modern Art, for all its early espousal of Cézanne and his followers, would, I believe, be the first to admit that the battle over French Modernism had been pretty well won before the Museum opened its first exhibition, a show made up of the works of Seurat, Van Gogh, Cézanne, and Gauguin, the painters who were primarily responsible for the Post-Impressionist movement, a manifestation which came into being contemporaneously with the present century.

Now that America has finally and gratefully absorbed the movement, that certain of its leaders are already ranked with the old masters, and that the prices of their canvases are mounting so spectacularly, it is not without interest to glance back at the year 1913, when, at the Armory Show in New York, America had its first view of Modernist French painting.

It was at that vast Armory, during a month's span, that more than 100,000 visitors—bewildered, derisive, and sometimes enraged—milled about the exciting exhibits, which included eight works by Cézanne, four by Renoir, fourteen by Van Gogh, three by Seurat, twelve by Gauguin, thirty-eight by Rédon, fifteen by Matisse, nine by Pablo Picasso, seven by Dunoyer de Segonzac, four by Georges Rouault, and two by Pierre Bonnard, who is now the oldest survivor of that brilliant galaxy.

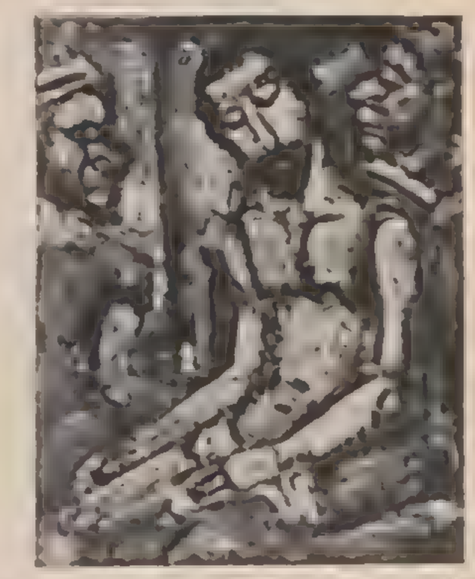
It was at the Armory, too, that we were first introduced to the mysteries of abstract painting and the intriguing implications of Cubism (geometric, structural, intellectual, architectural, rectangular) and there, also, that the critics accused such painters as Van Gogh, Cézanne, Seurat, and Rousseau, who had never in their lives succeeded in selling a canvas, of painting so "monstrously" simply in order to foist their works on ignorant and feeble-minded collectors. Reviewing the exhibit, at the time, the critic of *The Evening Post* spoke of Van Gogh's "Self-Portrait" as "rubbish of the first order"; *The New York Times* called Lehmbruck's "Kneeling Woman" (the beautifully prolongated figure which is shown on page 78 of this issue) "a pathological distortion," while Royal Cortissoz, the critic of *The New York Tribune*, dismissed Paul Cézanne by alluding to him as "a second-rate Impressionist," adding that "the only mystery, in Cézanne's case, is all this fuss about him."

It is amusing to remember that all that resentment and rancour was prompted by the simple fact that the Modernists—with Cézanne at their head—had so wearied of the constricting shackles of the camera that they had dared, in their paintings and drawings, somewhat to depart from photographic exactitude, and created more balanced, evocative, harmonious, and deeply-felt equivalents of what the camera might reveal with its sharp but wholly uncritical eye.

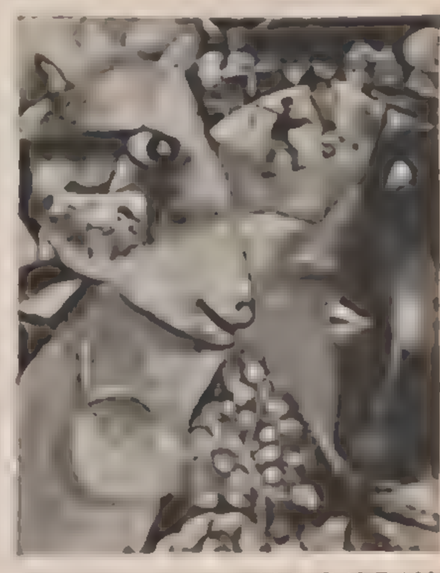
While it has always been a mark of the Philistine to dislike and deride what is original in art—for the reason that it fails exactly to reflect his individual taste—it is to be doubted whether public resentment has ever, in this country, been more violent than it was at the Armory. *(Continued on page 125)*

4. MATISSE: MASTER COLOURIST

5. MODIGLIANI: MASTER ASYMMETRIST



6. ROUAULT: MASTER MEDIÆVALIST



7. CHAGALL: MASTER FANTASIST

THESE FOUR PAINTINGS ARE IN THE MUSEUM COLLECTION.

PIERRE BONNARD, the oldest of the surviving French Modernists, is, more than any other French painter, carrying on the traditions of the original Impressionists. This characteristic canvas, which is four feet in height, was painted twenty years ago at his villa on the French Riviera. Bonnard is called a master of so-called vertical, or rectangular composition, in which the predominating forms and colour blocks are placed more or less at right angles. As a consequence his paintings, for all their delicious colour and somewhat vaporous forms, are instinct with dignity, formality, and reserve.

■ Modern Museum Garden—an *al fresco* gallery, planned to show modern garden sculpture. Far right: "Four and Three," one of Alexander Calder's exuberant wind-stirrable constructions, named "mobiles" by Duchamp.

COOL PROPOSITIONS FOR CITY TROPICS

The almost-sleeveless slip of a dress is developing curves. Rounded shoulders. Rounded hips...fuller skirts pulled in sharply at the waist. **Opposite:** Sketched in the Museum's sculpture-garden at lunch, a lime-green dress with shirred-up sleeves; a black one with soft shoulder-drapery. Both in the new finespun 1-denier rayon, by Everfast; both $30. Sizes 10 to 16. Joset Walker designs. Lord & Taylor; Famous-Barr; Kerr's. **Above:** Claire McCardell's dipped-back, sashed gingham. Galey & Lord cotton; sizes 10 to 16. $20. Lord & Taylor; Filene's; Frost Bros.

NEW BULK IN NEW HATS

Contour hats—large, curving back from bare brows, crown fitting crown. A heavy-lidded look that balances the silhouettes of new furs, new suits. BELOW: Red velvet geraniums heaped high inside a curved cuff-brim of pale green felt. Bergdorf Goodman original. OPPOSITE: Brushed and burnished Breton of shag velour in mellow mustard with a high-walled brim, streamers of hunter's green. Hattie Carnegie original. Also at I. Magnin; Joseph Horne.

■ The Modern Museum has the greatest collection of modern sculpture in this country. Above, part of the bas-relief "Desire," classic, human, strong in repose—by the French sculptor Maillol, who died last October. OPPOSITE: "Construction within a Sphere" by the Dutch abstract sculptor Georges Vantongerloo. With Mondrian, he founded the severe, rectangular "Stijl" school, has abandoned it here for ripe heavy form.

EUM

RAWLINGS

FUR FORESIGHT

The tapered sleeve (above): A narrowly wrapped Russian broadtail dinner-coat shows the new sleeve-emphasis: the rounded shoulders, the fullness tapered into neat cuffs. Henri Bendel original. **The hooded greatcoat** (opposite). Madame Valentina in the coat she designed for herself...in deep Matara brown Alaska sealskin with a great seal hood that fits down over its upstanding collar.

■ Above, a montage of famous faces from the Modern Museum Film Library. Throughout the year, the Museum shows collector's-piece movies—some eighteen million feet of them, American and foreign, dating from 1895 to 1944, ranged to give a long vista of the development of the art. The Museum makes a serious but not a pompous approach to motion pictures, believes that they are documents of social history.

OPPOSITE: A photograph of one of the notable houses designed by Frank Lloyd Wright, America's great architect—"Fallingwater," ledges of glass and stone rising naturally above a waterfall. This is the Edgar J. Kauffmann's house at Bear Run, Pennsylvania.... In foreground, "House Model" by Mario Corbett—one of the scale-models of inexpensive modern houses in the Modern Museum's current exhibit, "Tomorrow's Small House."

Black net that gives to the nostalgic of this generation all the romanticism they could ever pine for. The privileges of bared shoulder
a complimentable waist, a beautiful ruffled skirt that must be "managed" . . . think of it! Sizes 8 to 20. $135. Saks Fifth; Neiman-Marcus; Hard

White English net (basque in the moonlight) dress full of charms; small puffs for sleeves inches off the shoulder, a figure-finding tor of French lace. Sizes 10 to 20. $125. Bergdorf Goodman; L. S. Ayres; Vandervoort's. ■ Photographed on the Modern Museum's roo

DRAWING BY RENÉ BOLET-WILLA

"NEITHER TOO YOUNG NOR TOO OLD"

■ Modern Museum Members' Lounge (opposite). Here, in relaxed-modern décor, members lunch during three seasons. Over the wine-buffet—"Delights of the Poet," one of Chirico's "landscapes as seen by a sleepwalker." Off the Lounge is the Terrace (this page) with its porthole roof, its spread of vertical view. The sculptured figure—Renée Sintenis' "Daphne."

Opposite: Ladies-at-lunch in the Museum Members' Lounge wear three pure examples of cool, calm clothes for the hot summer days in town. Left, a little suit with a straight tubular jacket, a narrow, orderly outline. Cooled-off pink spun rayon. Sizes 10 to 20. $70. Elizabeth Arden. Centre, grey pure silk decorated with cupids and leaves; a grey-green foliage of bows outlines the neck. Sizes 10 to 20. $125. Stein & Blaine. Right, pure silk, pure shirtwaist...a beautifully shaped dress in crisply definite black and white checks. Sizes 10 to 20. $110. Elizabeth Arden. **Above:** Left, on the terrace at the iced tea hour, a yellow pure silk dress printed with stencil hearts. $125. Velvet-banded jacket. $70. Sizes 10 to 20. Centre, a slim-and-easy bateau-neck dinner-dress, and right, misty chiffon-yoked dinner-dress. Both black rayon crêpe; both $95. Sizes 10 to 20. • All hats and the dresses on this page: Stein & Blaine; dresses also in sizes 38 and 40, at a 10 per cent. additional charge.

AL FRESCO FOOD AT THE MODERN MUSEUM

COOL, BEAUTIFUL, THE MUSEUM'S SCULPTURE GARDEN: AND WITH FOOD

LUNCH in the Garden of the Museum of Modern Art is a modern art form itself. Half the charm is the picture: simplified food with colour and balance. Half the charm is the frame: the great modern garden with its shaded sculpture, its tables with dark blue parasols, its cool shimmer of lindens, plane trees, birches.

Three summers ago, luncheon and tea were first served in the Museum Garden under the direction of Sheila Hibben, noted connoisseur and critic of food. She played *avant-garde* gourmet tricks on the old Cold Buffet, established the Garden as one of New York's pleasantest warm-weather places. Now William Antrobus is in charge of the food, carries on the tradition for very simple menus—few dishes, freshly presented and intelligently planned. Mr. Antrobus (who is no relation to any character, living, dead, or immortal, in Thornton Wilder's play, "The Skin of Our Teeth") offers some of his best recipes on page 128.

Lunch is arranged buffet-style in the grey and yellow Garden Pavillion. You take a tray and help yourself—no waiting for waiters, no wishing you'd had the chicken salad instead of the ham, when you see how attractive it looks at the next table. Representative of Modern Museum menus is the lunch photographed at the left: tomato juice, cold jellied soup, cold sliced ham and vegetable salad, Limpa bread spread with cream cheese and dill, butterscotch pie, iced tea, and a carafe of white wine, set in a pottery bowl of cracked ice. *(Continued on page 128)*

• *Left:* Sculpture with your lunch. Robus' "Invocation," Duchamp-Villon's "The Horse."

■ "Figure," by the Lithuanian sculptor Jacques Lipchitz, is a seven-foot bronze abstraction that looms in the Entrance Gallery of the Modern Museum. The Museum believes in Lipchitz's powerful, portentous work, his scorn for easy beguilements. He belongs to no school although he reflects the Cubists' interest in Negro art; ranges in style from the realistic to the abstract; in scale, from the intimate to the monumental. Now in New York, he says, "My desire is to make objects...so natural that Nature will not blush before them."

FIGURES: PRIMITIVE AND MODERN

The visitor whose silhouette roughly parallels the sculptured "Figure" wears a waistcoat suit that sharply defines hers. A suit with a brilliant present and future. Orange, a colour to watch, makes the waistcoat front flavours the puffy-crowned black felt hat. Suit of English Shetland and wool doeskin from Knize. Reine hat.

A guide to contemporary music

A simple gauge for understanding modern music, explained by a notable musician, Virgil Thomson

THE grandeurs and the abominations of modern music have long been a source of lively comment. And the dispute about them still goes on. It is like those nineteenth-century theological arguments about free will versus predestination and the economic ones about protectionism versus laissez-faire. It can break up families, but it cannot be settled.

Its perennial fecundity is due, I think, to the fact that no two people mean the same thing by the word *modern. Modern* is what the semantics people call a weighted word. Which means that it bears an emotional or feeling content far out of proportion to its specific meaning. It explodes in the calm air of discussion like a blockbuster, causing people to run for cover, to commit heroic actions of rescue or to rush right off and enlist in the armies of the *status quo.*

Modernism in housing, sanitation, medicine, manners and prose literature is considered by most Americans to be a desirable thing, an improvement over the past. Modernism in painting has been tolerated widely ever since it was found to be a good financial investment by collectors and museums, though modernism in poetry is still resisted by the majority of poetry readers. Modernism in music has long been accepted by music consumers, in the sense that they listen to and enjoy a great deal of contemporary music, even what might be termed "modernistic" music. But the argument still goes on as to whether the "modernistic" styles are not perhaps a work of the devil. Either that or the opposite, a cause that is bound up with all the progress and all the enlightenment of our age.

And yet we know that every age is entitled to write music in its own way. What makes an argument out of this simple truism is our genuine love for our century, which leads us to wish to accept right off every part of it and to regret deeply our inability, wherever this crops up, to come to terms with the whole of it. In our eagerness to simplify this problem, we are prone to lump under the term "modern" everything we like or, as the case may be, everything that we don't like or don't quite understand. Actually, this oversimplified procedure, this attempt to apply the methods of block-booking to a domain where only individual selection is valid, complicates the problem of contemporaneousness to a point where no solution is possible until the problem shall have been restated.

In scrapping, for this discussion, the word *modern,* I find I have been obliged to use *contemporary* in its place and to refer to certain kinds of contemporary music as "modernistic." What contemporary music is, nobody need dispute. It is all the music written in our time, nothing less. The partitioning of this into that which is "modernistic" in style and that which is conservative is more difficult than it used to be. Thirty-five years ago unexpected rhythmic textures or unfamiliar harmonic ones, as in Debussy or Schönberg or even Scriabin, were sufficient to class a work as revolutionary, at least in intention. Today no harmonic texture is unfamiliar, and no rhythm capable of giving surprise. What everybody looks for in music is comprehensibility. If a piece makes sense to us we accept it. We may not approve the sense that it makes, but we do not object to the means employed. We are seriously bothered only if we cannot find the sense.

Schönberg, Bartók, Hindemith, Stravinsky, and Prokofiev are resisted when they seem obscure, swallowed like milk and honey when their expressive intention is clear. Shostakovich, who is essentially a conservative composer, can make sounds that conservatives of an earlier generation would have classified unhesitatingly as "unpleasant," just as they classified similarly some of the more picturesque *(Continued on page 116)*

"Kneeling Woman," by Wilhelm Lehmbruck, was bought by the Modern Museum in 1939, when the Nazis ordered it removed from the National Gallery in Berlin. Foremost of modern German sculptors, Lehmbruck gave his figures an elongated elegance, and a desperate dignity. He killed himself after the last war.

SCULPTURED SILK, blue silk... the rich mineral colour of cobalt blue, twisted into drapery and tied on one hip. A dress you can wear in the daylight with a flower-laden hat, its capelet tied loosely, flowing in back; a dress you can wear on summer nights with the cape drawn up into a hood and margins of blue jewels to intensify its blueness. The dress from Elizabeth Arden Fashion Floor; jewels, Olga Tritt. The clear, rich pink lipstick to underscore intense blue, Elizabeth Arden's "Paradise Pink."

RAWLINGS

The price of peace is the loss

A United States Senator asks and answers some controversial questions on foreign policy.
By James William Fulbright, U. S. Senator

No plan on earth can assure this nation of anything resembling a peaceful future unless, supporting it, are the positive forces of public opinion. There is not, I believe, an official in the State Department, nor a member of Congress, nor even a general in our armies who has confidence in our ability to keep the peace unless this nation develops a definite and dynamic foreign policy stemming from the people of this country.

Prior to the first World War, in spite of some wavering from time to time, the foreign policy of this country was a settled and definite policy—that of isolation. It was justified by the remoteness of our land from comparable great powers and was in accord with the wishes of our people. But World War I unsettled that policy, and though President Wilson and others sensed the fact that isolation was no longer possible, they were unable to control the Government.

The abortive effort of Wilson to adjust our policy to the new conditions of the world, by means of the League of Nations, left our people divided and unable to agree on the basic convictions which are essential to any policy. We declined to use our influence and power in collaboration with other nations to establish peace and order; on the other hand, we participated in disarmament conferences and proceeded to weaken our own armed forces. We made pious declarations against war and yet did nothing while the seeds of world conflict were being sown.

It is most urgent that the people of this nation give sustained and serious thought to our long-term relations with the other peoples of this world. If we are to have a definite policy, the people must understand and must develop strong convictions regarding that policy.

The Alternative Policies. It is in a sense ironical that this country has contributed more than any other to the technological developments—the airplane and the radio—which have destroyed our traditional policy of isolation, and that we were among the last of the great nations to acknowledge the result. After two world wars have threatened our very existence, surely the people of this country now realize the futility of that isolationist dream.

As the leading industrial nation, it is conceivable that the United States might embark on a career of imperialism designed to control the world by force. Germany, in fact, attempted this solution. But such a policy is alien to all our history and all our instincts. This policy is so at variance with our very nature that I do not think it could have been followed with success in the past, nor do I think it can be followed now.

But if isolationism is impossible, and imperialism is alien to our instincts, there is a last alternative, and the policy which I believe offers the best hope for success, is that of collective security. It is the only possible foreign policy which is consistent with our political and moral standards of conduct. *The principal question that remains to be answered is whether this nation is willing to make the necessary economic and psychological adjustments inherently involved in a system of mutual security.*

In the first place, the price of peace is high. How high it is, is difficult to estimate; but I am confident that it will not be nearly as high as the price of war. However, unless we are prepared to make the payments and temporary sacrifices connected with participation in such things as exchange and monetary matters, aviation, the free flow of information, the removal of trade barriers, we might as well recognize now the hopelessness of Dumbarton Oaks and San Francisco.

In addition to the material costs of peace, there are other adjustments which must be made and which may prove more painful to many of us than the payment of gold. We must give up some of our most cherished prejudices if we are to work in harmony with other peoples. Having had little to do with the other people of the world, most of us find it difficult to believe that there are other human beings in the world, particularly in the United Nations, who are quite like us in their instincts, their desires, their hopes, and their fears. We have built up, through the years of our isolation from the world, a suspicion and distrust of practically all the peoples of Europe and Asia, and cannot believe others want peace and security as much as we do.

Our Principal Prejudices. We must examine the common belief that our people are anti-British. There are several powerful newspapers in this country which for many years have drilled into the minds of their millions of readers hate and distrust of the British. The same newspapers and other papers have done likewise with regard to the Russians, the Jews, and, for that matter, all "furriners," as one governor of a sovereign state used to put it.

Why is it then that twice within twenty-five years we have been drawn into a war on the side of Britain and France and Russia? Upon examination it might appear that we have entered both these wars for excellent and compelling reasons rather than because of the trickery and ambition of the British, as some newspapers would have us believe. It may be that we entered these wars because it was the only possible way to preserve our very freedom and independence. It could be that we were influenced by the fact that our basic institutions, our common law, our ideas of justice, and the dignity of the individual human being were derived to a great extent from the British, the French, the Greeks, and the Jews. It might be that the fact that we are a Christian people influenced us when it was a choice between subservience, if not slavery, to the ruthless paganism of the Germans, or war in support of other Christian peoples. In any

# of prejudices

case, a thorough examination by the people of this country of our relations with Great Britain would do more than all the treaties in the world to strengthen our relations.

ANOTHER powerful prejudice which has affected our policy is our fear of Russia and Communism. This prejudice can vitally affect our future. Until the revolution in Russia, we had always been on friendly terms with that nation. We had never fought her. Yet, after the revolution was established by Lenin, we refused to recognize Russia until 1933, the last of the major nations to do so.

When one recalls the birth of our own nation—that in 1776 our forefathers were regarded as being quite as radical, by the rest of the world, as Lenin was in 1920—is it not strange that we should be so harsh toward Russia? Since we have been the most successful revolutionary people in history, why are we so critical of others who follow our example? Surely it cannot be because we approved of Czarist Russia with its illiteracy and abject, grinding poverty. As I read history, the Russian experiment in socialism is scarcely more radical, under modern conditions, than the Declaration of Independence was in the days of George III.

I realize that it is not popular even to compare Russia with ourselves, and yet it is necessary, to get our ideas straight. When I hear the unbridled and intemperate attacks upon Russia by some of our own people, I cannot help but be troubled. If these people, who profess such profound love and faith for our American system, are sincere in this faith, then why are they so afraid of Russia? The real reason for their hate and distrust may be that they lack faith in our democratic capitalist system; that they fear that our system is not stronger than the Russian system.

I believe firmly in the superiority of our democratic capitalistic system, and I desire to preserve it. But we should remember that capitalism is not divine and inviolable. It was not handed down to us by the Almighty; and to question it, or test it, is neither sacrilegious nor treasonable. We have capitalism, and we can defend it, because it has by all standards of decency provided better conditions for more people than any other system on earth. It is of value to us, and is defensible, only so long as it maintains that record.

Russia is a great and powerful nation. She can become either a good friend and customer, exerting her influence for peace and stability, or she can become an enemy using every opportunity to thwart us. The Russia of today is a product of a history less fortunate than ours. I do not believe the Soviets desire to dominate the world as the Germans did. They have given no evidence that they believe they are supermen. Russia, like America, is a nation of many races, and I can see no real reason why we cannot get along peaceably.

ANOTHER myth that confuses our attitude toward the other nations is the oft-repeated statement that "we have always been a Santa Claus to the world." The implication is that we are soft-headed, starry-eyed idealists who know nothing of the realities of this hard-fisted world. The plausibility and the evil of this false prejudice arise from the confusion of two different ideas. The idea of charity, in regard to which we have been and should continue to be generous, is confused with the idea that we do not know how to look after our own interests in a business deal. One often hears that Great Britain and Russia are too smart for us, that they always out-trade us. If we are so stupid how is it that we are the richest and most powerful nation in the world? Are we Americans willing to admit that all our success is due solely to luck? I am not ready to admit that our people are inferior in brains or ability to the British or to any other people. How ridiculous it would be for the United States to refrain from dealing with other nations because we are too silly and stupid to know what we are about.

IN the last analysis, each American must be fully informed of our stake in the peace and must above all understand the proper rôle which our nation must play in this modern world. We must build our foreign policy upon a profound evaluation by the people of our own self-interest, of economics, of physical power, or geographical relationships, and of fundamental human desires. The making of peace is a process continuing from day to day, and from year to year, so long as our civilization shall last. We must have the patience and understanding to work harmoniously with the other nations of the world in peace as we have done in war.

[EDITOR'S NOTE: *Democratic Senator James W. Fulbright of Arkansas was a Congress freshman in 1943, when the House of Representatives voted 360 to 29 for his famous, one-sentence "Fulbright Resolution," that the United States should take part in "international machinery with power." Once Fulbright was asked how long it had taken him to write the fifty-five word sentence. He answered, "about fifteen years."*

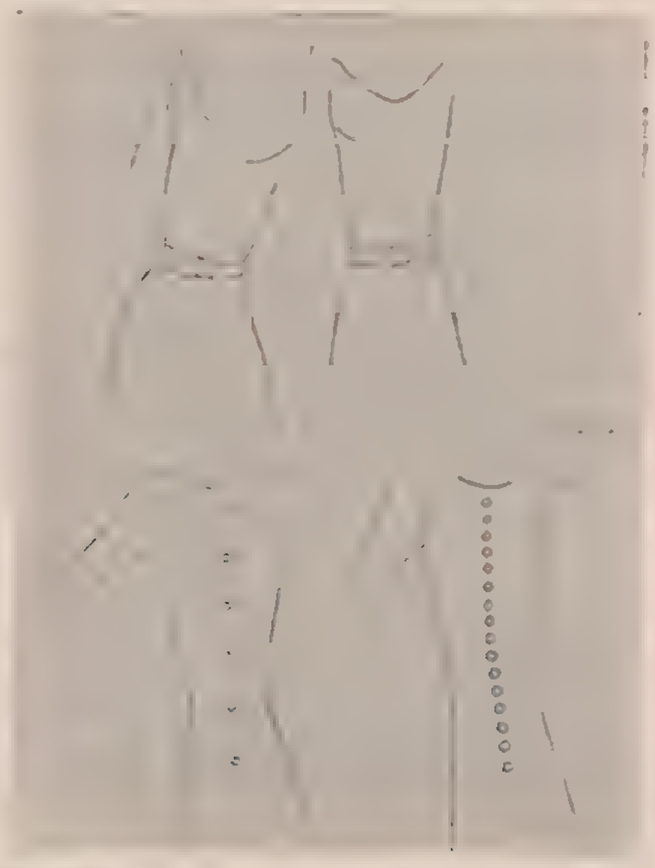
During his one term as Representative and since his election to the Senate in 1944, Fulbright has voted with far-sighted statesmanship on every international issue. He voted for the extension of the Reciprocal Trade Agreements in 1943; for appropriations for UNRRA. But on domestic questions he has not yet made his stand clear. Born in Missouri in 1905, tall, drawling, hard-working, Fulbright has been a Rhodes Scholar, President of the University of Arkansas at thirty-four, President of the large Fulbright Investment Company at thirty-six, before he was elected to the House in 1942. There he said America must now contribute to the world "brains and leadership." And that is what he himself has brought to politics.]

Your eyes like to keep their own

Notes and sketches on using optical illusions....By the French painter André Girard

Tricks to play on your eyes

DO THESE FIGURES VARY IN HEIGHT? MEASURE—THEY'RE ALL THE SAME. SOME SPEED THE EYE, SOME SLOW IT.



FASHION—IN THE EYE OF THE BEHOLDER. THE EYE LIKES REPETITION—FINDS THE FIGURED BELT MORE ATTRACTIVE THAN THE PLAIN; MANY BUTTONS MORE INTERESTING THAN FEW.

We can't believe our eyes. We live in a world made up of optical illusions. We think we see colours, but they exist only in our brains. We think things are beautiful only if we have seen them—or something like them—before. Our eyes like to recognize patterns; this liking can degenerate into laziness.

Consider the case of a banal button. By itself it has no charm. Twenty of these buttons, assembled on a card, a belt, a revers, are already more attractive. A hundred of them are more pleasing to the eye than twenty, and a shop-window where a thousand are ranged at regular intervals seems interesting and pretty. A flower, repeated on a fabric; twenty proofs of the same engraving, lined up side by side; the rows of bottles in an apothecary's shop; the thousands of uniforms in a parade; gymnastic exercises, done in groups—all these please the eye, and prove that it is indulgent to mediocrity, if mediocrity is multiplied.

To counteract the ugly effect of a seam, a tuck, a cross-piece on a dress, repeat it at regular intervals, instead of trying to hide it. The regular intervals, as well as the repetition, are important, because our eye classifies intervals at one swoop—if they are regular. This flatters our laziness, whereas varying distances between objects oblige the eye to go through a series of separate appreciations, making it work harder and often causing us displeasure.

We like to see things horizontally. Our eyes are so composed that they move less easily in a vertical direction. We read a horizontal word without any special attention, but to read the same number of letters written vertically demands an effort of us. The ease with which the eye sees horizontally also explains why we first notice the wide part of the body, the shoulders and bust, rather than the legs and feet.

Why is it that a mile in flat country seems shorter to us than a mile in hilly country? Why does a familiar road seem shorter than the same road the first time we travel it? Why does a furnished room seem bigger than the same room empty? Why does an ornamented dress seem more voluminous than a plain dress of the same pattern? The answer to all these questions is the same: the eye must stop to study each motif, and since that takes more time, we conclude that the space covered is greater. A dress with horizontal stripes (which the eye takes in vertically) makes the person who wears it seem taller, because the eye takes time to read the stripes, and judges that the space travelled over is longer than a plain space would be. A series of vertical stripes is examined by the eye horizontally. This makes us think that the woman who wears the dress is wider, because the eye takes more time to move from side to side. So much for the popular theory that fat people are slimmed by vertical stripes.

TRADITION SAYS NO—BUT HORIZONTAL STRIPES MAKE A WOMAN LOOK TALLER.

ONE STAMP—BAN
FOUR STAMPS—B
THE EYE IS INDU
WHEN MEDIOCRITY
IS MULTIPLIED.

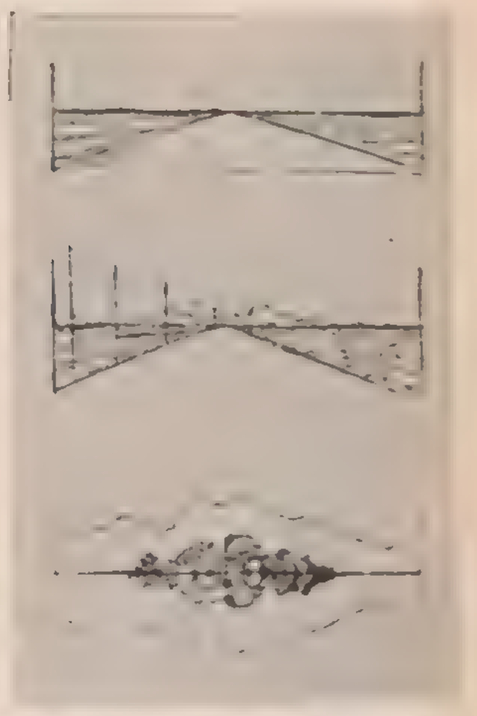
little illusions....

LEFT FACE: PLEASANT. RIGHT FACE: PAIN-MAKING. IT'S EASY TO LOOK AT SMOOTH, UNBROKEN LINES.

All colours are not equally visible to the eye. A normal eye, following the gamut of colours in the spectrum, sees the violets poorly, the blues better, the greens quite well, the green-yellows and yellows well, the oranges medium well, the reds badly and the purples very badly. If a colonnade were painted so that each column showed one of the colours of the spectrum, the centre of the colonnade would seem to advance toward us, and the extremes to recede from us. This would be because what we see distinctly seems nearer to us than what we see less well.

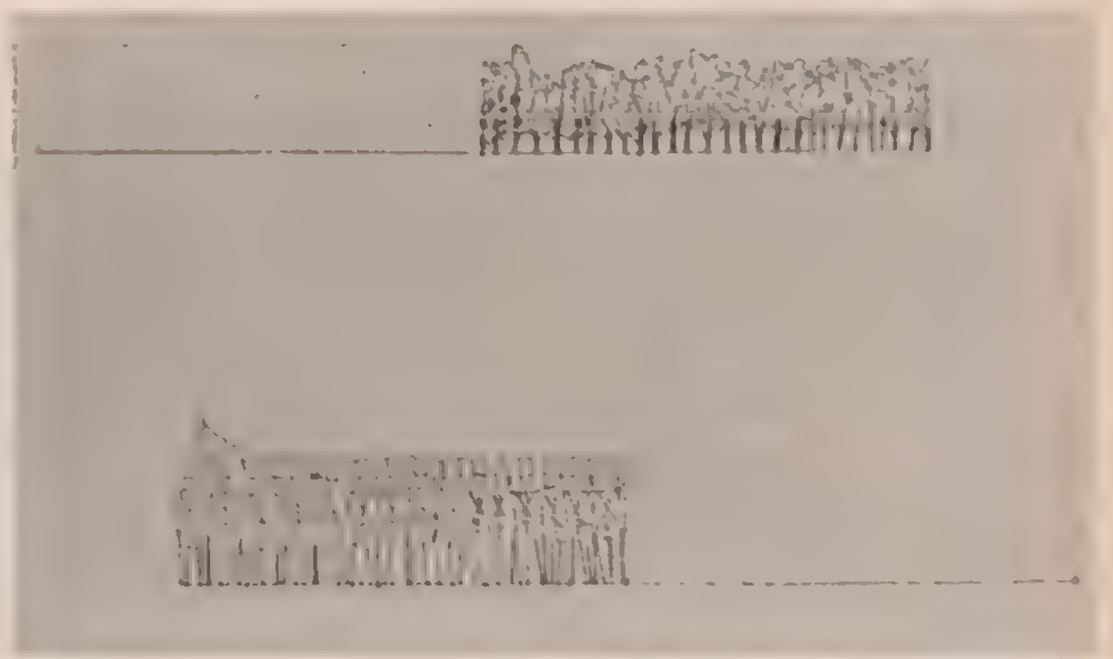
This principle has its implications for Fashion. For instance: place ornaments or jewels with yellow reflections on a violet or purple background, and the yellow will stand out more strongly in relation to the weakness of the background. A black background makes all colours more vivid—much more so than a white background. If a woman wants to attract attention, she should wear yellow or yellow-green tones. If she wants to accentuate a blond head, she should wear "fading" colours, dark blues and reds. Older people often take advantage of the fading colours, tend instinctively toward violets and purples. In cases where a vivid tint and a fading tint come together, white should be added to soften the effect: to pale a contrast always makes it more pleasant.

TREES MOVE TO THE RIGHT—GIVE HOUSE A MOCK LEFT-MOVEMENT.



BLANK LANDSCAPE IS TEDIOUS—TOO LITTLE WORK FOR THE EYE. REFLECTION IN LAKE—SATISFYING. EYE LIKES REPEATED PATTERN.

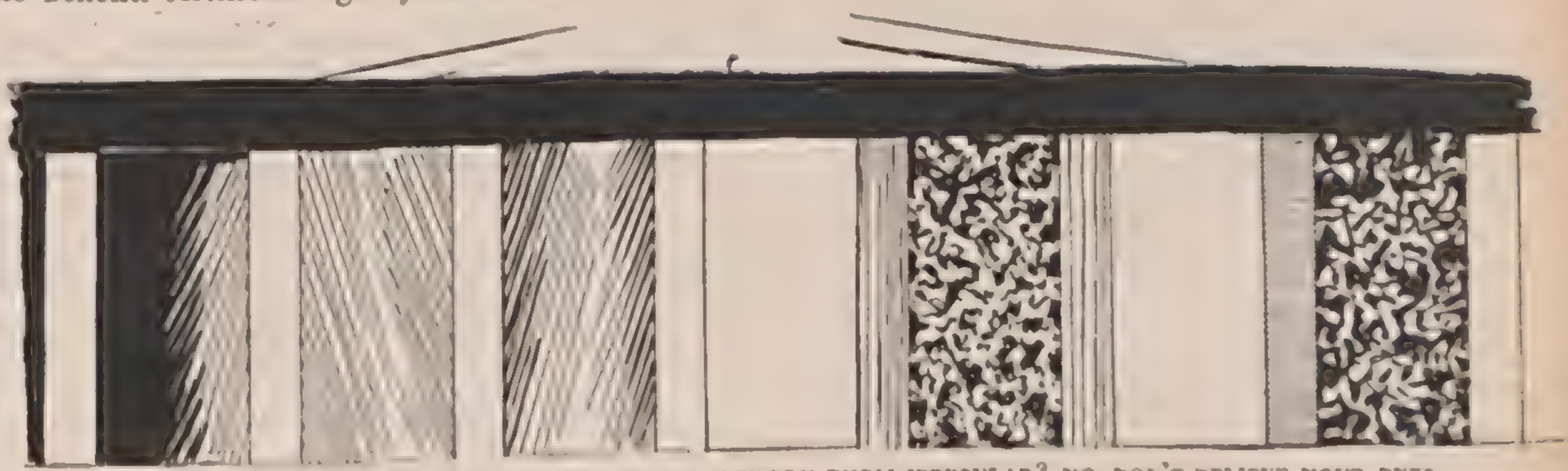
Arranged in scale, from low to high, the colours of the spectrum are violet, blue, green, green-yellow, yellow, orange, red, purple. Those low in the scale are most easily (though not most distinctly) seen. But since our eyes like neither too much leisure nor too much activity, they prefer—if they are normal—the centre of the spectrum, the blues, greens, yellows. The ease with which violet is seen makes it a colour preferred by nervous or convalescent people. The reds and purples, high in the scale, are of high vibration, and are disturbing. Very few people like to stay in a room upholstered in violet (too easy) or in red (too difficult). The healthier a person is, the more he likes to be surrounded by the colours of the centre of the spectrum.



ROWS OF TREES AND SOLDIERS ARE NO LONGER THAN THE LINES BESIDE THEM. CROWDED SPACE GIVES ILLUSION OF EXTRA SIZE.

If a woman wants to dress to please a man, she should find out what part of the spectrum most attracts him. But she must remember that when the light lowers, the eye accommodates itself gradually to the colours low in the scale. Violets and blues are intensified at night. As the light brightens, colours high in the scale benefit. Artificial light yellows the whites, makes the reds orangey, darkens the blues.

It isn't even as easy as that. The radiations around us continually modify the colours that we see. When a woman looks in a mirror, she is seeing a false radiation of herself, because it is a symmetric image. What picture is in the brain of the *(Continued on page 114)*



DO SOME OF THESE COLUMNS SLANT? ARE THE SPACES BETWEEN THEM IRREGULAR? NO. DON'T BELIEVE YOUR EYES.

New Writing in France

The Resistance "taught that literature is no fancy activity independent of politics"
By Jean-Paul Sartre

It must not be assumed that the whole of French letters has been thrown into confusion by these four years of struggle, of hope and despair, humiliation and pride. The literature of any period is a complex phenomenon in which surviving trends and traditions co-exist with new experiments and original ideas. To be sure, there are movements, tendencies which gave particular expression to prewar thought, and which, temporarily or permanently, are no longer represented today.

A certain playful preciousness, a cheerful optimism, a rather superficial manner of taking people into the author's confidence, which was like the good temper of our literature, disappeared with Giraudoux for a long time to come. The war has dispersed the *surréalistes* and, though their influence on poetry remains profound, properly speaking there is no longer, at the moment, a *surréaliste* movement in France. Gide, long absent, violently attacked, and furthermore almost silent, has lost nearly all his influence on the young: his philosophy, which suited the happy epoch before the other war, cannot help in these times of misery.

But along with these omissions, a certain continuity should be marked: the movements which were so brilliant between 1920 and 1930 survive today, slowed down, tired out, no longer pertinent. This is primarily a matter of generations: events have only partially affected our most celebrated writers who are past sixty. They could *give* their time, their money, their deeds, to the Resistance; they could only *lend* their spirit. Immediately after liberation, they returned to their accustomed habits of thought.

The war and our misfortunes have given several writers of the new generation a taste for the old theory of Art for Art's sake—but rejuvenated, graver, and enveloped in metaphysics. Fear, horror, and despair have inclined the least affected souls toward an absolute pessimism, turning aside from human undertakings.

Among the writers whose work reflects this disgust for the times, I think especially of Georges Bataille, who is perhaps forty, and whose recent work, "*L'Expérience Intérieure,*" has had a certain success; and of Maurice Blanchot, a curious writer, excellent literary critic, and intimate friend of Bataille. A great admirer of Mallarmé, Blanchot compares his poems to those "atoms of silence" Valéry speaks of, and he aspires to do for the novel what the author of *L'Après-midi d'un Faune* did for poetry. Blanchot has written some strange novels, *Thomas l'Obscure* and *Aminadab*, which take place in an entirely imaginary world, and whose heroes *only remotely* resemble men; the events which take place in them *appear* to be symbolic, but are actually not.

And I would readily compare these secret and sombre works with "Antigone," the latest play of Jean Anouilh, our most celebrated playwright. Anouilh proposes a dilemma: one must choose between Créon and Antigone. If one does not want to profit from the knavery of mankind, and impose upon it a rigorous order by means of deceit, violence and lying, like Créon, then one must walk willingly toward death, like Antigone. Anouilh has been accused of taking the part of the Fascists because he had painted Créon with too much complaisance, but in reality, his sympathies are with Antigone and suicide. Indeed, it must be said that the rigours of our times, the social ills, the daily contact with Evil have given birth in France to a literature of suicide.

Fortunately these works, by their very nature, are without posterity. There is a new literature being born which holds all the promise for the future, although it is closely linked with our oldest traditions. This literature is the result of the Resistance and the war; its best representative is Albert Camus who is thirty years old. For him, as for the majority of young writers nowadays, the Resistance was an education. It taught them that the freedom to write, like freedom itself, must be defended by arms under certain circumstances, and that literature consequently is no fancy activity carried on independent of politics, but instead, in these times, is closely bound to the functioning of democratic institutions. For, in order that an author may write, he must be free; must address himself to free men.

In publishing a great many clandestine articles, frequently under dangerous circumstances, to fortify the people against the Germans or to keep up their courage, they became accustomed to thinking that writing is an act; and they have acquired the taste for action. Far from claiming that the writer is not responsible, they demand that he should at all times be able to pay for what he writes. In the clandestine press not a line could be written which did not risk the life of the author, or the printer, or the distributors of Resistance tracts; thus, after the inflation of the years between the wars when words seemed like paper-money which no one could pay for in gold, the written word has regained its power.

For Camus, for Leiris, for Jean Cassou, for all the younger writers, speaking is a serious matter, writing still more serious. And as they realize that their work necessarily *involve* the reader, they want to involve themselves completely in their works. It is because of this that the "literature of involvement" is so much talked about in France today. These young writers are linked to such men as Bataille and Blanchot by a profound pessimism: they have come to know the reality of Evil.

The stupefaction, the indignation that Americans feel before the tortured corpses of Buchenwald we have felt for a long time. For four years the young of France and even the children of France have known what man is capable of. Four years of struggle without glory and without hope in a country humiliated by defeat have taught them that the world is hard and unjust, that the best men we

those who suffered the most, who died first; that in war death strikes by chance, but in the Resistance death *chose*. Those who survive today know that death has struck down the élite of the country.

And so the books of Camus are profoundly sombre. His first works, *L'Etranger* and *Mythe de Sisyphe*, are intended to show that the world is "absurd" and that man is abandoned there, without help, without hope, without God. No righteousness, no angel was present at the agony of those who were tortured at Fresnes or Ouradour; and those from whom pain tore admissions died in despair, overwhelmed with a shame they didn't deserve. But in contrast to Blanchot's despair, the pessimism of Camus and his fellows is healthy and constructive. It is when he has lost all hope that man finds himself, for he knows then that he can rely only upon himself. The constant presence of death, the perpetual threat of torture, have made such writers as Camus measure the powers and the limits of man.

"WOULD I talk if I were tortured?" A question like this to our fathers and grandfathers was completely abstract; it was like an intellectual game. And so they died without knowing their ultimate possibilities. For Camus and all the others, however, that question was concrete. It haunted them all day long. And when one considers human nature from such an extreme perspective, one is likely to have a whole view of it. Thus these new writers are not only preoccupied with the psychological and the social; they are first of all concerned with the total, the metaphysical man, and it is in him they place their confidence. They are the true novelists and poets of freedom—for, after all, most of those who were tortured did not talk. So, in extreme suffering, there is still room for that which is human to reign.

In this sense the prewar writer who is best adapted to the present and will quite naturally take back his place of honour in our eyes is André Malraux, who has published nothing in France for five years, who commanded a group of Maquisards, who has been fighting in Germany. He, too, has shown man facing death and torture to the limits of his courage and his freedom. Yet Malraux is a romantic about action; his volunteerings were always a little gratuitous—it could be said that he cares almost solely about braving death and Evil, and that the final end is a matter of indifference to him.

In Camus, on the other hand, there is a sort of humility. He has known the long periods of marking time in the Resistance, the sickening, futile waiting, the attempts that miscarried a hundred times, were begun all over again a hundred times. He has learned patience; he knows one man cannot do much. And yet it is this infinite contribution of each man to the struggle which, to him, confirms the rule of the human spirit over the "absurd" world.

NOTHING illustrates this better than the great myth in the book he is soon to publish, *La Peste*. The pestilence ravages Oran; the Algerian authorities decide to isolate the city. In the agonized town, where there will soon be no living soul, a doctor remains. And the doctor *revolts*. He revolts against illness, against death, against the world. The revolt is not lost in vain and sublime imprecations against heaven; it consists simply of caring for the ill. He tends them without hope, without aid, without medicine, for everything is used up. But he continues to visit them, to treat them with what means are left. And thus, doing his job simply and without illusions, he defies Evil and the Universe, he affirms against all odds the rule of the human spirit. It is this belief in austere, modest, and useful action which distinguishes Camus and his generation from Malraux.

Quite naturally, since writing is action, Camus passed from the Resistance to political journalism. The editorials he writes in *Combat* uphold the same theories: politics should not be realistic. Realism destroys the very idea of humanity, for it is a submission to things. In 1940, after the French defeat, to be realistic was to preach collaboration with Germany. And, at the same time, it was to be a traitor. The men who, on the contrary, defended the human freedom which controls, foresees, adherence to treaties against all hope, were like the doctor who continues his work in a half-dead city. And so the true statesman is the one who through modest, effective actions, aspires to affirm under any circumstances the reign of man.

This sombre, pure austerity reveals itself in Camus's art by a very clear tendency to return to classicism, whose severity and economy of means appeal to him. He hopes for a restrained literature, without disorderly outbursts; he would like a human freedom which controls, foresees, and sets in order, to be felt at all times in his writing. His play presented at the Théâtre des Mathurins last year, "*Le Malentendu*," is conceived after the style of the 17th century tragedies, even though it is not in verse. The three unities are respected; the few characters are presented in a state of crisis; the language is hard and beautiful, the dialogue is taut. So these new works, born of disaster and an unprecedented situation, seem to be opening the way to a return to the great tradition.

For this is truly a return to classicism. After the war of 1914, as Thibaudet has said, we saw a phenomenon of release. It was this anarchical relaxing, this brusque explosion of freedom which gave France its post-war flowering: Giraudoux, the *surréalistes*, even Cocteau. But the post-war era of 1945 will not be accompanied by release. France will long remain exhausted; for twenty years, perhaps thirty, she will be absorbed in the severe and thankless task of rebuilding her ruined cities, reconstructing her factories. And this deliberate, intent literature which has seemingly taken the vow of poverty corresponds perfectly with such a drab, determined, modest undertaking. The generation that shone in the years between the wars will soon move into the background; the works of pure despair I spoke of above, excusable reactions to the hardships of the times, will leave scarcely any posterity. But it is likely that in the sombre, pure work of Camus are discernible the principal traits of the French letters of the future. It holds out to us the promise of a classic literature, without illusions, but full of confidence in the grandeur of humanity; hard, but without useless violence, passionate yet restrained...a literature which strives to paint the metaphysical condition of man while fully participating in the movements of society.

[EDITOR'S NOTE: *Jean-Paul Sartre looks like the men on the barricades in pictures of the Paris Insurrection. Just forty, he is small, intent. On his O.W.I.-sponsored travels here in the spring, his worn trench coat, his pipe, his heavy-rimmed glasses marked him as definitely as any uniform. He was, indeed, a man of the Resistance... he is certainly the most admired of the younger men shaping the direction of French writing today. As a philosopher and a novelist, Sartre was the centre of a cult among young French intellectuals before the war; his part in the Resistance seems to have made his work broader, more human, greater. Two of his plays, now running,* "Les Mouches" *and* "Huis Clos," *pointed arguments for resisting the oppressors, were presented in Paris under the Germans.*]

The working face of Guam

A second report from Vogue's Correspondent in the Pacific—Mary Jean Kempner

NAVY

A DRONING voice at the Naval Air Transport Airport, Honolulu, announces the "departure of Flight 451, westbound for Johnston Island, Kwajalein, and Guam." The men shoulder their gear, snuff out their cigarettes, and make their way onto the field. The plane is big, silvery and four-motored. Inside, it is stripped of all the frivolities of civilian transports. On one side, facing forward in rows of threes, are nine cushy chairs called "MacArthurs." On the opposite side, running parallel to the fuselage, is a metal shelf with bowl-like depressions. These are bucket seats, the most infernal sitting apparatus ever devised.

The plane door slams shut: a silent crew member walks through the passenger compartment spraying DDT at the green ceiling. Within a few moments, the plane is caught in a thick blue sandwich, the top layer, sky, the bottom, sea. Inside, the passengers are bone-cold and sleepy from altitude. They hardly bother to look at the report brought from the pilot, noting speed, altitude, approximate arrival at Johnston. It is marked "restricted," the most war-worn word in the dictionary. Two crew members check the hawsers around big, square boxes, piled between the passengers and the entrance to the pilot's compartment. These crates probably have higher priority than any of the passengers...on them are stencilled their travel orders, *Human Blood.*

The planes landing are big bruisers and Johnston Island is small—one mile long and a quarter of a mile wide. (This, incidentally, amounts to double its pre-war length and four times its pre-war width. The additional footage is made land.)

There are no trees on Johnston; only wooden barracks and long, low Quonset huts which are a cross between an elongated igloo and a miniature hangar. The wind blows steadily from the northeast and in ten months has changed only once. Then it made a violent shift of 160 degrees. The men and officers stationed here brag that they have "everything": a tennis court, a basketball court, a movie, a swimming-pool, and what is generally considered the best mess in the Pacific. In addition, "we ain't bothered by women. None is better than too few...you can't get ideas about dividing up none."

The next stop after Johnston is Kwajalein. Not even the ocean seems to care for "Kwaj"—the sea could have it, for high tide seeps over the island's one foot elevation, then, disgustedly rejecting the idea of taking over, sinks back. Yet the men stationed here seem "rock happy" enough. (Any atoll, island, or coral-spit in the Pacific is called The Rock.)

Once Kwajalein must have been beautiful, with its groves of coconut trees, bread-fruit, and the rest of the tropical flora. Now there is hardly an inch of shade left, only broken stumps of trees remain. On all sides are souvenirs of invasion: broken tanks, half buried in water; burial plots surrounded by picket fencing, each marked "Japanese buried here." At the other end of the island, rows of crosses stand guard over American dead. It takes ten minutes to drive all around Kwajalein, and two hours there are enough for anyone; some men have been stationed there a year.

HANGING low and white like a wedding ribbon around the island of Guam, is a line of clouds that pilots dive under. When they come out on the other side, they get their first good look at Guam, a substantial strip of land, thirty miles long and four to eight miles wide. Today it has a population equalling that of one of the largest Southern cities. Its four airports tote up enough landings and take-offs to rival New York's LaGuardia Field. (There are no hangars because the planes are too busy to seek shelter.) Its harbour is often as busy as any major U.S. port. There's more construction per square foot on Guam than on any comparable area any place in the world. There are nineteen schools, forty churches, and eight hospitals with beds for over ten thousand patients. About twelve hundred acres are under cultivation, planted in corn and rice. There are approximately one hundred miles of roads—some of them red and reminiscent of Georgia, others four-lane asphalt highways, marked with route numbers. Buses run at regular intervals. In Guam, one hundred and fifty flat tires are fixed daily. One hundred and eighty movies are shown nightly. There are several telephone exchanges nostalgically named: Atlanta, Boston, Chicago, Denver. All this in a year's time.

There are still hundreds of Japanese on the Island and the Marines are trying to rout them out of the bush. An average of fifteen are killed weekly, sometimes just outside Senior Officers' Mess. There are other evidences of war. Along the beaches, where the 3rd Marine Division landed last August, lie remains of U. S. tanks and landing craft. Outside headquarters stands a captured *(Continued on page 117)*

Iwo Jima—lifesaving station

The lonely island that looks like an inverted coal mine, where the Air Force works . . . By Mary Jean Kempner

IWO JIMA is a hell of a thing to have had to fight for. It's the ugliest piece of land ever conceived. It hits you in the pit of the stomach like the sight of a leper. Its pock-marked face has an eerie fascination.

Up on the flight deck of the B-24 en route to Iwo, the pilot and co-pilot were straining to see through the overcast, trying to locate Minami Rock. Because it juts up more than thirty-one hundred feet, we weren't going to lose our altitude without knowing exactly where it was. Suddenly the pilot sang out: "There's the bastard over at 1400." From my seat—perched on top of the latched-down navigator's table just back of the two pilots—I could see Minami's savage thrust up through grey clouds. An uninhabited rock island, it is two and a half times higher than Gibraltar, a perpetual hazard to planes going from the Marianas to Iwo.

From above, Iwo Jima looked like a coal mine turned inside out, the only whiteness, two patches where five thousand crosses lined up with Marine precision. The big plane slid in and landed on one of the three air-strips that monopolize the island's five miles by two and a half. We slid open the cabin windows and a surprising rush of cold air poured in. We breathed deeply and I coughed as my lungs filled with the rotted smell of sulphur. Iwo in Japanese means sulphur.

IWO ranked as the greatest killer of the war until Okinawa. Driving from the air-field, we passed what was left after the battle that was still going on six weeks ago. We passed tanks and other tracked vehicles immobilized by the black volcanic ash and held as motionless targets for Jap mortars on D-Day. We drove up Mount Suribachi, six hundred feet of hair-pin turns, to the spot where the flag was raised. From here we could see the gourd-shaped conformation of the island, the ships in the harbour, the fighter planes that seem to jump off the air-strips, instead of taking off. From Suribachi we drove north, past the compound where the Japanese prisoners are held. Past sulphur pits. Past caves where Japs are still hiding. Two shots cracked over our heads. We didn't wait to find out who shot. Except for evacuation nurses and two women correspondents who had come in with them during the fighting and were forced to remain on the air-field, I was the first woman to tour the island. As our jeep went by, the men did a double take, then came the whistles, several cheers, and a shout: "It's real."

There are more people per square mile on Iwo than in Los Angeles. They live in tents and practically all of them have something to do with airplanes. They fly them, build air-strips for them, bring in fuel for them, patch them up. You can hardly hear yourself talk on Iwo for the sound of airplane motors. Tuning up on the ground. Taking off. Buzzing the field.

Before Iwo Jima was secured, there were countless Jap raids on the bases in the Marianas. Now there are none. Before Iwo was secured, B-29's had to get back as best they could from Tokyo raids, no matter how badly shot up they might be. As a result, losses were heavy—and each plane costs $600,000, carries a crew of eleven. Now the big Two Nines land on Iwo for repair, re-fueling. While I was there, four of them came limping in. Shot-up, one engine out. Wounded aboard. The hydraulic system out. Gas low. There must be a justifiable reason to come in, but given the excuse, there's a place to come to and that's a luxury in the Pacific. Watching the tense-faced crews clumping each other on the back told of the psychological life that Iwo gives the B-29.

IT gives more than that. Now the Two Nines get a fighter escort on their daylight strikes on the Japanese mainland. The "big boys" can keep their mind on the target and the "little fellows" keep off the Japs. The man who runs these "little fellows" is Brigadier General "Mickey" Moore, Commanding Officer of the Seventh Fighter Command. A dark-haired Irishman, soft-spoken, sentimental, and just thirty-six, he's cast in the perfect mould for fighters, young, quick-thinking, small of stature, built to fit in the constricted cockpit of a P-51. General Moore's boys are the only land-based fighters to have made strikes over Tokyo and the Jap mainland. They fly the run regularly—1500 miles round trip with nothing but water under them and only one engine to get them over it. *(Cont'd on page 118)*

■ On the following two pages is an extraordinary photograph of Iwo Jima, taken by Captain Edward Steichen, U.S.N.R.

The Modern Museum of Art has three times shown the varied work of Captain Steichen, one of the greatest photographers in the world. Before Pearl Harbour, Captain Steichen's photographs were exhibited in group shows of photography at the Museum; since Pearl Harbour he has assembled for the Museum two of its greatest shows, widely exhibited: "Road to Victory" and "Power in the Pacific." (Back in 1936 the Museum gave the first one-man show of live and growing flowers when it exhibited Captain Steichen's delphiniums of his own breeding.) Part of his World War II fame rests on his supervision of the photography of the notable documentary film, "The Fighting Lady." Captain Steichen, notable star of *Vanity Fair* and *Vogue*, not only photographed the white crosses of Iwo Jima, shown on the next page, but he also wrote the description, simple and moving.

IWO JIMA is an ugly island. Sulphurous mists ooze up here and there from its mud-coloured surface. The beaches are black, and the black beaches with the ribbons of white surf run a mourning border around the island. Bulldozers and scrapers have leveled and smoothed a field of volcanic ash for a cemetery. A white picket fence outlines this area laid out in the shape of a great cross. Deep under this blanket of volcanic ash lie rows and rows of young American boys—U.S. Marines. Over each grave rises a little white cross and on each cross is fastened the identification tag belonging to the buried Marine. This vast garden in the shape of a cross, filled with rows and rows of little white crosses is not an easy garden to look at. There comes a whispering from these crosses that hurts. Two sailors stood at one of these graves. One passed his hand caressingly over the cross, and murmured softly, "He was a good guy." Then the other spoke—"They were all good guys." There are thousands of crosses in this picture. There are tens of thousands of such crosses—our crosses all over the world. We know there must be many thousands more before the job is done.

PHOTOGRAPH AND TEXT
BY CAPTAIN EDWARD STEICHEN
OF THE NAVY, ATTACHED TO
NAVAL AIR OPERATIONS

OFFICIAL NAVY PHOTOGRAPH

CHINA IS CHANGING

MIN RIVER: COOLIES PULL WAR SUPPLIES

Four pages of Working China: notes on its political face, the importance of Occupied China.

By Owen Lattimore

Of all our allies, probably not even the Russians are to us as un-individualized as the Chinese—legendary, but nameless and amorphous. In spite of our long contact with the Chinese, we have always built up legends about them rather than building up a working body of knowledge and facts. One reason why we have always made it more difficult than it need be to understand China is that we had contact, but did not really penetrate the country or the life of its people. For most Americans today the mental image of China consists of the names and faces of Generalissimo Chiang Kai-shek and Madame Chiang, against a vast sea of anonymous, formless people.

The key to the understanding of China is that the Chinese people are in transition. In the nineteenth century they really were in many ways a herd-people, among whom one strong man could impose his will on myriads. In our own time, the Chinese are a nation in which both leadership and the will of the people are emerging, but have not yet struck a steady balance.

The Japanese, as a matter of fact, understood this before it dawned on most of the rest of us. Sooner or later, driven by their own imperialism, they were bound to encroach on China; but they attacked when they did, experimentally in Manchuria in 1931 and for keeps in 1937, because they saw the changing Chinese were creating the kind of nation which could not be conquered if it were left alone much longer.

Even so, the Japanese were too late. Under the stress of invasion, the Chinese have been changing even more rapidly. The American onlooker, trying to analyze the war effort of this vast but unorganized and unindustrialized nation, must first of all realize that the Chinese have not survived simply by massive inertia. Through eight terrible years the Chinese have been changing more rapidly in some parts of the country than in others, but changing everywhere, and in many ways.

The most important change of all is that politics in China have changed, from words to action. When Sun Yat-sen preached democracy, he spoke to a people who could understand his words but found it difficult to carry out his ideas, because they were bound down by the heritage of the past. To the average man, the village was still in many ways more important than the county, the county more important than the province, and the province more important than the nation. The family system restricted the ability of the indi- *(Continued on page 127)*

BRITISH OFFICIAL PHOTOGRAPHS BY CECIL BEATO

COMMANDOS, CAMOUFLAGED, ARE SURPRISE TROOPS BEHIND JAP LINES

The face of changing China

Mrs. Wu Kuo-cheng, beautiful wife of the Vice-Minister of Foreign Affairs. Mr. Wu was Mayor of Hankow and Chungking, both bombed.

Shopkeeper in the free part of Fukien Province never had to move his family, as sixty million other civilians did, thousands of harsh miles further in.

Dr. Chen Yu-kuang, President of Nanking University, now in Western China, moved his university in with five others, all of them evacuees.

BRITISH OFFICIAL PHOTOGRAPHS BY CECIL BEATON

WAR ORPHANS, MAINLY, AT THE FAMOUS VICTORY NURSERY SCHOOL AT CHUNGKING

People are talking about...

People Are Talking About... The Peace feelers from Japan as the squeezing pressure increases... The whistles in the harbour singing home the transports from Europe... President Truman's success with the Tories, the ease with which the new Cabinet appointments were accepted, the crack about his forward-looking policies —"forward looking to 1948"... The newspaper strip, "Underground," which looks like a comic, but has a powerful factual basis for its adventures....

People Are Talking About... The book, *A. Woollcott: His Life and His World,* in which the author, Samuel Hopkins Adams, treats his subject to the kind of devastating analysis that Upton Sinclair once gave the stockyards in *The Jungle*... The Aaron Copland score, *Appalachian Spring,* rural and melodic, and quietly beautiful... The Signal Corps film, shown to soldiers, of the German horror camps, a simple repetition of horror that is far more horrifying than the newsreels... Paul de Kruif's book, *The Male Hormone,* written in a broken-record style; Mr. de Kruif has only about one chapter of solid, satisfying facts, the rest is mainly straw....

People Are Talking About... Commander Harold Stassen, and his new grip on the liberals... Dorothy Caruso's book, *Enrico Caruso, His Life and Death,* a fascinating non-literary, simple revealing memoir... Danny Kaye, playing twins in his new musical movie, "Wonder Man," with enough talent for two men, and not enough taste for one... The wise-crack of the American soldier on a one-time cannibal island who wrote home: "One man's meat is another man's person"... The reticent campaign for funds to fight cancer, a campaign that could stand some of that radio pressure the radio is always so proudly exhibiting... The fresh eye-view in André Kertesz's beautiful photographic book, *Day in Paris*... Bunk Johnson, the sixty-six-year-old New Orleans trumpet player who has gone back to dead-centre with a wonderful collection of new records of which the best are *Ice Cream,* and *Yes, Yes, in Your Eyes,* brilliant, relaxed....

People Are Talking About... The extraordinarily beautiful new installation of Greek art at the Metropolitan Museum, arranged by Gisela Richter... Adria Lock Langley's novel, *Lion in the Streets,* sold to the movies for a quarter of a million; it is as difficult to read, in its passion for southern dialect, as Br'er Rabbit in French... The two "Pinafores" on Broadway: the Negro version, "Memphis Bound," with its only moments the dancing feet of Bill Robinson, aged sixty-seven; and the White version, "Hollywood Pinafore" with its moments the squeaky voice of Victor Moore, aged sixty-nine... The superb Army orientation movie for Occupation troops, "Your Job in Germany," a warning against falling again for a false picture of Germans as sentimental, dancing, beer-drinking darlings... Pastor Martin Niemoeller, formerly in Nazi concentration camps, who has now said that he had "no political opposition to Nazism," and hopes to come here to persuade the public to send food to Germany....

People Are Talking About... Such delayed letters as this one from Sweden: "Just an hour ago, I came from church—the service for President Roosevelt. It was in the King's Church, light and rosy brick. Down the aisle came the stars and stripes draped in black, moving gravely, proudly, sadly in the hands of the young attachés, then the courtly parade of the entire diplomatic corps, the heart-warmingly *thoughtful* distress on their faces—far from the usual public official funeral-face. The Russians, in more gold braid than any, had the most *intelligent* sorrow in their expressions, neither sentimental nor mask-like...the British genuinely heart-broken, the Swedes depressed, the Danes, Norwegians, Poles, and Dutch a little desperate, for the friend they have lost. In the royal pew, under the twenty-foot gold crown, were the Crown Prince and Princess, Prince Carl (the King's brother), his vivid wife Princess Nyeborg, and Prince Gustav Adolph... Our own Minister Herschel Johnson had both dignity and simple sorrow. Bach, Beethoven, Nearer My God, and the National Anthem reduced us all to awe and sadness. What a loss, what a loss...."

■ Blue Hour on the Modern Museum R
Décor: city sky, glass and chromium para
representative collection of modern tables
chairs. The Museum has had many importan
hibitions of furniture (among them, the
mark "Machine Art" show in 1934, with de
chairs hung from the ceiling); through its
partment of Industrial Design, has notabl
fluenced furniture, lamp, and fabric des

CRUSHED CORAL. Usually
lipstick is an accessory after the
But here, it's an accessory before
fact. Clarepotter saw Kathleen M
Quinlan's new lipstick, "Crushed
—and designed a summer colle
around the colour. This dinner
with its serape shawl, is precisely
colour of the pink-y coral lipstick.
rayon crêpe fabric: by Enka. At B
Teller; Nan Duskin; Marshall F
Coral jewels: Milton Schepps.

PERSONAL PLANNING: JUNIOR GRADE

1

2

Young lady with a Plan—Miss Babcock and her summer wardrobe: liaison clothes for country days, city ways, evenings in town.

1. Plaid gingham, bareback blouse, with shoulder ruffles on each cap sleeve. Wear it with shorts, with skirts for summer evenings. $5. Sizes 10 to 16. Stern's.

2. A Connecting Link between country days and city nights: this dress of black and pink rayon jersey. Henry Rosenfeld design. $15. Sizes 10 to 18. Arnold Constable.

3

4

5

3. Black-on-lemon rayon shantung swim suit eliminating the strap-patches that cross-up a tan. Bra and skirt, $6. Shorts, $3. Sizes 9 to 15. Bloomingdale.

4. Backless, black dress for sun or evening fun. $11. Covering bolero, $4. Ponemah 1-denier rayon. Sizes 9 to 15. Altman.

5. Black, boxy, mandarin coat of Juilliard rayon-and-cotton faille, red-lined. To go out, to go over —everything. $30. Sizes 10 to 16. Altman.

■ To the Modern Museum, photography is a major art. The Museum has shown definitive collections of war and action photographs, gave the camera a documented past with the exhibition, "Photography, 1839-1937." The picture opposite was included in the Museum's one-woman show of dance photographs by Barbara Morgan. The lighter-than-air dancer is Mr. Merce Cunningham, who danced recently with Martha Graham in *Appalachian Spring*.

⇦ **MISS CELIA BABCOCK,** a recent graduate in dramatic art of Finch Junior College, is the daughter of Mr. and Mrs. Joseph Park Babcock. Young, photogenic, the warm tans of her honey hair and sunned skin are underscored by the cocoa-colour of her dress. It has its own belt but can spruce for evening with white grosgrain, gold kid belt, white Kislav gloves. Crown Soap 'n' Water rayon Shantung dress, sizes 9 to 15. Bendel's Young-Timers; Hudson's; The Dayton Co. Henri Bendel's lipstick, "Coral Day."

FRANCES MCLAUGHLIN

SHORT CUTS FOR LONG EVENINGS

Right: Cut short for warm evenings...a slim slip of a dress of French batiste printed in pale and dark greys, wrapped with a ruffle-edged overskirt. Marjorie Castle, to order. **Below:** Black raw silk costume in three pieces to assure degrees of coolness at home: dirndl, bolero, bra banded in yellow and Cadwallader seals. Mady Martell, to order. ← **Opposite:** Frosty black and white—short dinner slacks of Duplex spun rayon twill, $10. Jewel-buttoned blouse, about $12. Sizes 10 to 20. Florence Gainor design. Lord and Taylor; Bonwit Teller, Phila.; Jays. Midtown belt, Lord and Taylor. Gold jewels, Black, Starr, & Gorham.

■ The Modern Museum has revolutionized the art catalogue, has published ninety-eight permanent, scholarly, highly readable books—its best-sellers "Italian Masters," "Picasso," the lively "What Is Modern Painting?" Equally important are its colour reproductions (such as Paul Klee's near-abstraction, "Around the Fish," at the left). Most popular: Picasso's "Woman in White," shown in the centre of page 56. The runners-up: Renoir's "Margot Bérard" and Cézanne's "Pines and Rocks."

KAY BELL

GJON MILI

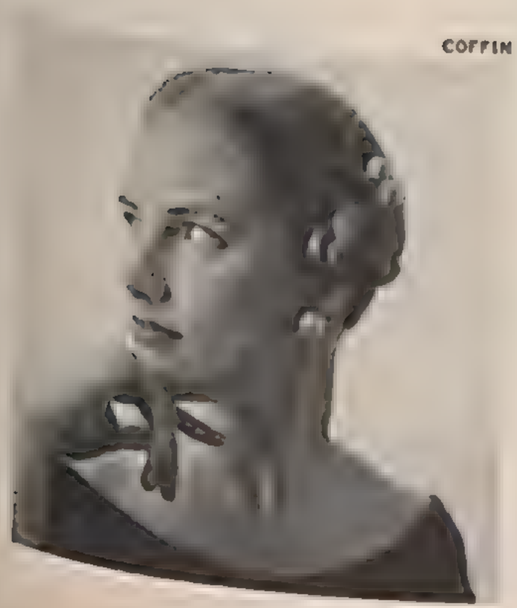
AMPHIBIOUS COIFFURES

GJON MILI

COFFIN

THE tight-little, right-little coiffures that you're going to see—are going to sea. Yes, you can swim capless even if your hair *is* long. Try one of these coiffures: we splashed, showered, and dunked them at Gjon Mili's studio, for hours—and they held like sailors' knots. Use your brush and brilliantine to smooth them before you swim. Before you dress, rinse your hair—then brush and brilliantine it back into the same do. **Left:** Part your hair in the centre, from forehead to nape. Then braid each half. Twist the braids into flat circles. Skewer with pins: bone for the sea, pearl-studded ditto, for later. **Above:** Brush the hair backwards, then twist it hard until it's tight. Spread the hair fan-wise, and tuck under the ends. Pin the seam with combs. At night, add flowers, ribbons. **Below:** Brush the hair straight back and down. Make two braids in back. Cross them, low—then bring them straight up to the crown. Secure with combs. Add a bow later.

COFFIN



THE NAME IS FAMILIAR...

RAWLINGS

MRS. BOB HOPE AND HER DAUGHTER, LINDA

MRS. BOB HOPE (opposite) is here caught doing some hat-tricks with her small daughter Linda, a sunlighted blonde child who has a happy lack of camera-shyness.

Of course you know what Hope *père* looks like. His large, crumpled comedy, his galloping good nature, have made him a familiar of Americans who like to laugh, at home and on all fighting fronts. But you may not know that—though *he* looks that way—the Hope family rating for beauty is nevertheless very high. Most of the credit for raising the average goes to Mrs. Hope. She is tall, quiet, composed, with red-gold hair, pretty skin, a fine eighteenth-century freshness. She has a rich scoop of a voice, and a silverpoint sense of humour.

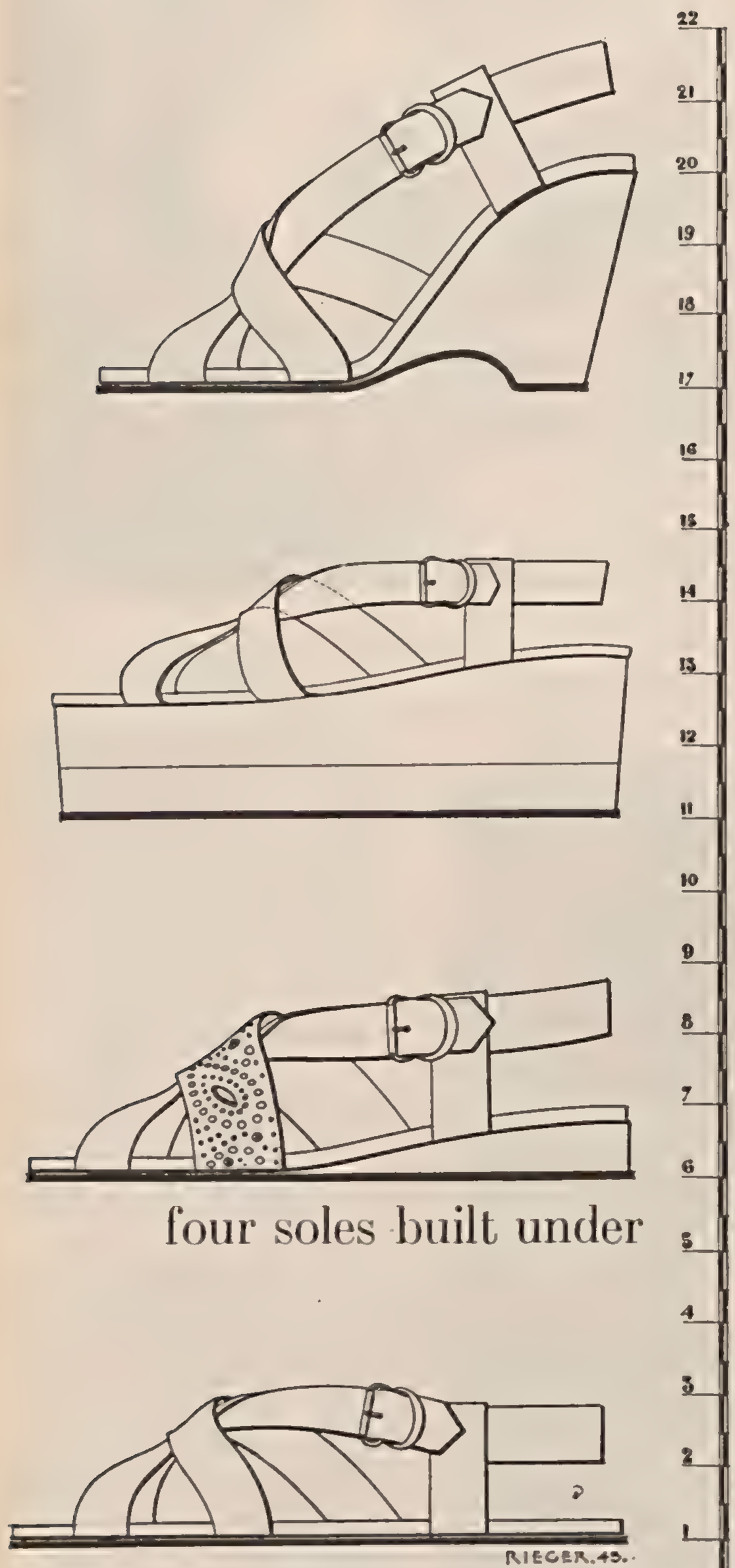
With their two young adopted children, the Hopes live an easy life in North Hollywood, encircled by friends. Mrs. Hope works hard for the A.W.V.S. They manage to spend a lot of time at Palm Springs, on a ranch with no telephone, when Mr. Hope isn't away on one of his Official-Business trips—cheering up the troops in Europe, North Africa, or the Antipodes.

MR. NUNNALLY JOHNSON and his wife, actress Dorris Bowden. Mr. Johnson, Hollywood writer-producer, has a dizzying score of direct hits: "The Grapes of Wrath," "The Pied Piper," "Holy Matrimony," "Casanova Brown," "The Woman in the Window." Mr. Johnson wrote the forthcoming Gary Cooper movie, "Along Came Jones." He is a lanky, slow-motion Georgian, famous for the wisdom of his wisecracks and for his novel approach to movie-making: he thinks script angles are more important than camera angles—although he directed the one in this picture. • Mrs. Johnson (who played "Rosasharn" in "The Grapes of Wrath") here wears a dress by Hollywood's Muriel King.

MISS LILY PONS (left) and her husband, André Kostelanetz, have just been around the world, making good music to make better soldier-morale. In India, China, Burma, Italy, France, Belgium, Germany, Miss Pons sang to service men, and Mr. Kostelanetz conducted orchestras recruited from the G.I.'s. At their concert in Cologne, a howitzer offstage played counterpoint.

Miss Pons stopped-over two days in Paris, brought back some of the first French Couture clothes to reach this country since the German rout. Here she wears a well-waisted little black dress, with bulk in the skirt and shoulders, a tulle hat banked with pink flowers.

ARCHITECTURAL SHOES



four soles built under

KAY BELL

the same "upper"

THIS shoe is like some bridges designed by engineers for strength...which turn out to be famous for their beauty. Strictly functional—this sandal consists of three straps placed for strength and comfort. It has been shod with four types of soles. Soles that ear-mark it for four uses, four tastes.

Some women like their feet flat-on-the-ground. Some like a little slanting lift. Some take an elevator. While some, who have long been enamoured of the fore-shortening of high heels, will adore the high, slanting wedge, *top*. All these variations are achieved with perfect balance by the shifting of strap lengths.

These four sandals are the designs of Morris Wolock, here rendered as an architect's drawing. Beginning below: Low, flat, brown suède sandal. Second: Black rayon faille lift-sandal with one of its straps jewelled like a bracelet with rhinestones. Third: High platform. Neolite sole. No coupon. Top. Black suède for summer afternoon, evening. • All sandals at Neiman-Marcus; I. Magnin; Rich's.

Soak up that sunshine...
out where the blue begins!
No wonder the ancients thought the sun was the giver of life . . . for now we know it holds precious gifts we all need . . . today more than ever before with the tension of wartime living, the fatigue of wartime work. Make the most of every opportunity to bask in the sunshine . . . and use Elizabeth Arden's wonderful Sun Preparations to keep your skin supple, healthy, while you tan in Nature's own way, achieving a beautiful color, relaxing in the open air, enjoying the glorious sun.
ARDENA IDEAL SUNTAN OIL . . . for an even, natural tan, it lets the sun through but keeps your skin soft and supple. Not a bit sticky . . . 2 oz. .75 4 oz. 1.25. Two shades, honey and cafe
ARDENA SUNPRUF CREAM . . . helps to filter out the sun's burning rays . . . protects against undue exposure. Tan if you wish, by regulating application. .50 and 1.00
ARDENA SPORTS GELÉE . . . gives your skin that fashionable shine as you tan to a deep, wonderful, all-over bronze. Two shades, honey and cafe — 1.00 and 1.50
ARDENA PROTECTA CREAM . . . top to toe protection for those who like to remain free from freckles, tan, sunburn and windburn. Use it as a powder foundation, too. In 5 shades, 1.50
ARDENA 8 HOUR CREAM . . . to smooth and cool your skin and lips after unwise exposure. Excellent for sun-dried hair and scalp... 1.50 and 2.50
VELVA LEG FILM . . . the perfect leg make-up . . . on in a jiffy . . . water-resistant. Wonderful with shorts and on the beach. Comes in three shades, 1.00 and 2.00
SLEEK . . . the fragrant white cream that removes hair . . . leaves your arms and legs smooth as silk . . . 1.00
prices plus taxes
Elizabeth Arden

TULA designs a worldly
sheath of satin with naive bow
. . . and over it places a filmy
of Chantilly lace. Only Tula
dare to do it!

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Marcus, Dallas, Bullocks, Los A

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AT-HOME FASHIONS

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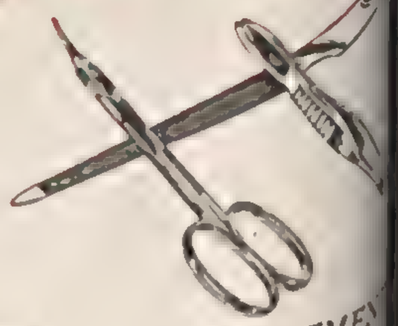
Personal Favor
Manicure Set, $5

"IN THE RED," *a frank peppery red, saucy as a wink, and* **"OUT OF THE BLUE,"** *a mystic deep-purple red that accents the blue notes... La Cross' new duet of nail polish enchantment.*

La Cross



Production of manicure implements is still sharply curtailed. Treasure those you own.

AMERICA'S FINEST MANICURE IMPLEMENTS
AMERICA'S FINEST HAND BEAUTY AIDS

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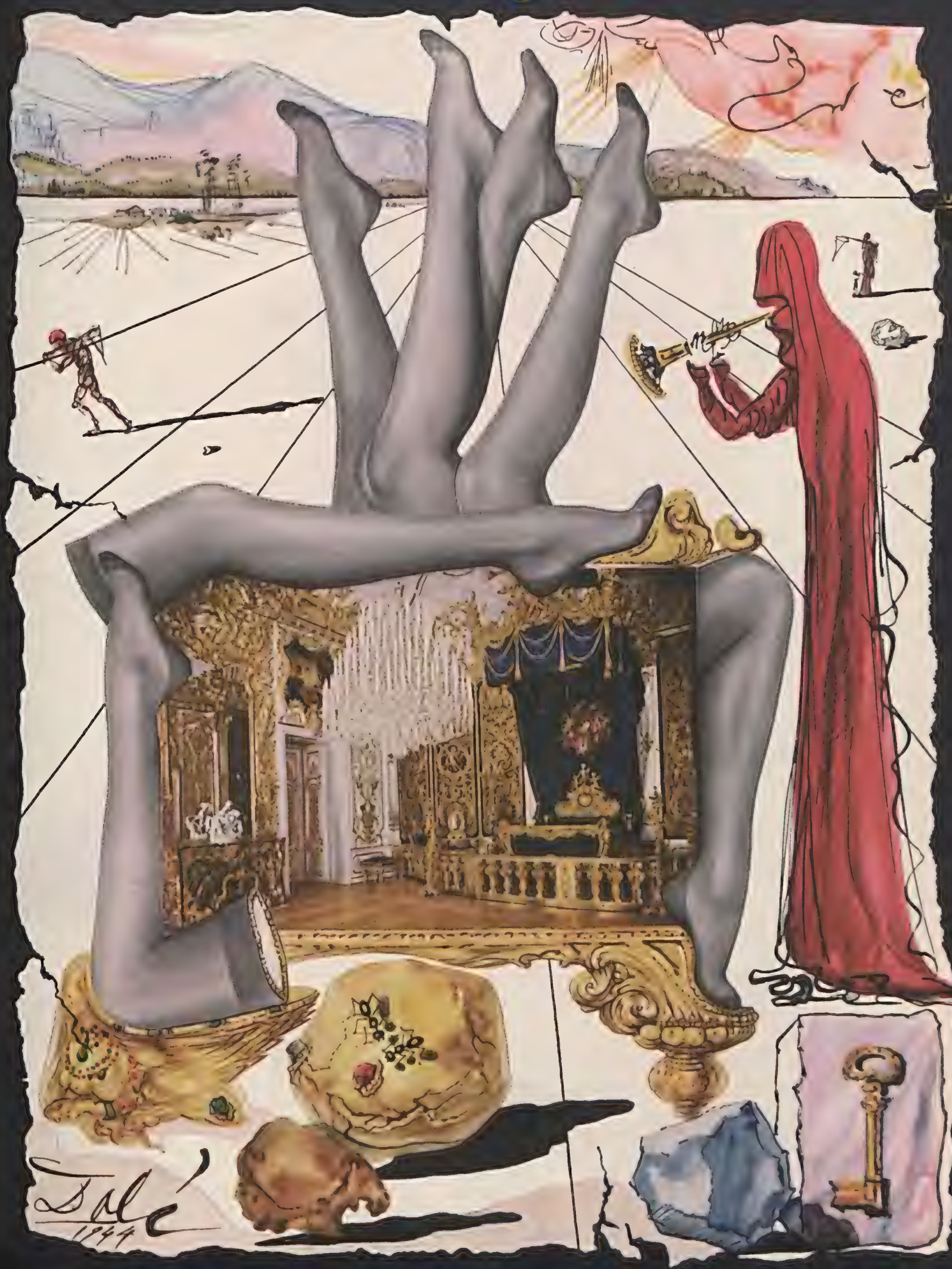
One of a series of illustrations by the eminent surrealist Salvador Dali, inspired by the loveliness of **BEAUTIFUL Bryans...** *Hosiery by Bryan*



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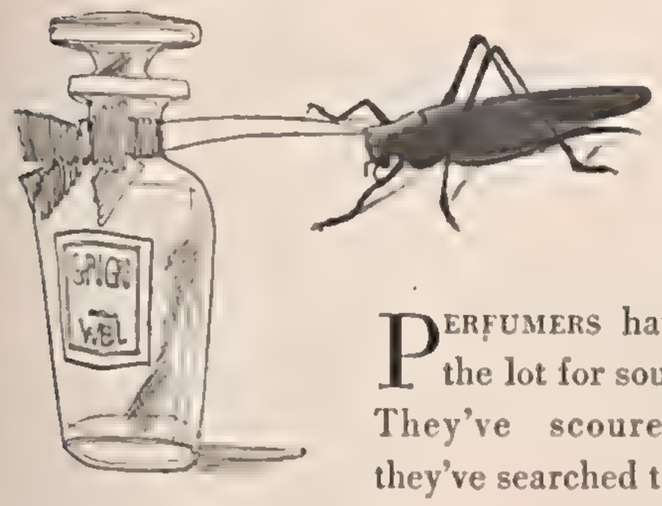
DISCOVERIES IN BEAUTY



PERFUMERS have looked all over the lot for sources of inspiration. They've scoured history-books, they've searched the stars—but Weil, it appears, has just looked on the hearth. Because the cheerful chirrup of a cricket, of all things, has inspired Weil's newest perfume "GriGri." (Gree-gree, it calls—and then gree-gree, again.) It's a very, very good perfume, not remotely reminiscent of the usual Passion's Plaything scent. This one is cheerful, affectionate—intimate as the French diminutive.

Of course anyone who is interested in the formula of a fragrance might find in its family tree flowers, grasses, and—suspended from some lower limb—animals. The oils of deer, beaver, civet cat and whale contribute to the effectiveness of a perfume, often enough. But—understand—the cricket in the sense of "GriGri" contributes nothing but its song—and leaves the rest to the long arm of the perfumer.

Because this perfume was intended to hold its own away from the hearth (say in a smoke-filled night-club) Weil has tested and perfected its pitch to cut through distractions, and project its own mellowness and richness. Bonwit Teller.

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YOUR EYES LIKE TO KEEP THEIR ILLUSION

(Continued from page 83)

man whom she dresses to please, no apparatus can reveal to us. Don't forget that there is a forty per cent. chance that his vision is not normal.

To understand our optical illusions completely, we would have to be able to remember our visual impressions during the first fifteen months of our lives. But when we are babies, we haven't the power of speech, so what we see is our secret, and when we have learned to talk we have forgotten our first impressions.

This very important fact was demonstrated two centuries ago by Bishop Berkeley, the Irish philosopher. He cured a boy who had been born blind, making him see for the first time when he was fourteen years old. Much can be learned from the impressions of this boy, a new-born from the standpoint of sight. At first, he imagined that the objects he saw were touching his eyes—just as the objects we pick up are in contact with our hands. He had no conception of distance or of the shape of things. He could not differentiate between objects—even of the most dissimilar shape and size. When objects which he had first identified by touch were pointed out to him, he studied them attentively, to recognize them later by sight. He said, "I learn to recognize—and to forget—a thousand things a day."

Suddenly one day he realized that paintings represented solid bodies. Until then, he had seen them si as flat surfaces, covered with tints. immediately expected that the p ings would offer to the touch the s contour and differences in volum the objects they represented, and wondered, when he felt them and f that they were flat, whether his eye his hands were cheating him. No d a baby, beating on a picture or a ror, is wondering about the same t

This experiment of Berke with the blind boy shows that from first moments of existence we are piling within us a "sight vocabul Later in life, our visual memory k up its work, and helps us to catal resemblances between objects. quick identification of a table, a sp a wall, a geometric figure, frees us the necessity of studying these obj That is why the eye likes to reco things. Recognition speeds up its It is a vital need, but it can degen into aesthetic laziness.

When we look at a flower garden, the foliage surrounding lightly veiled from our eyes. This effect due to our will. Our memory chooses to push us toward a know ject. Our will then chooses the i that tempts our visual mechanism, forces us to forget the luminous pe tions that surround it. We struggle lessly between the innumerable radiations that assail our eyes, and need to (*Continued on page*

At last! A cake make-up that's *creamy smooth*

AND OF COURSE IT'S *Angelus*

Spreads Veil Of Almost Flawless Beauty Over Skin, Covers Tiny Blemishes, Freckles and Wrinkles

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THE HOUSE OF *Louis Philippe*

ANGELUS LIPSTICK—ROUGE—FACE POUDRE—CREMES—MAKE-UP

YOUR EYES LIKE TO KEEP THEIR ILLUSIONS

(Continued from page 114)

defend ourselves against dazzlement and confusion.

In defense against the bombardment of light effects, Berkeley's blind boy was happy only when he was looking at something he had seen before, and could easily isolate. Painters are pleased to repeat subjects that they have already painted and mastered. We are rarely charmed by a shape or a colour entirely new to us. Visual curiosity demands a great effort of the will, an effort that is congenial only to the specialist, or to the cultivated amateur.

No image is seen at a glance. Each asks of the eye an exercise that takes place in a brief moment, but a moment long enough so that we are influenced by the rhythm of the required effort. The eye takes in the shapes and colour of a landscape, a picture, a magazine page, one after another, in an order not arrived at by chance. Even if the image is a new one, memory seeks in it points already familiar, or similar to other impressions already registered and classified in our minds. From that point, the eye goes on to the discovery of whatever is new in the object. We preserve the illusion that we can see a painting at a glance, and we are not conscious of the fact that, in sight-reading an object part by part, there are alternating rest periods and work periods for our eyes that influence our aesthetic judgment.

This fact can be illustrated by a cluttered room. The complexity and disorder of the forms in it give us a general idea of ugliness. If we live in such a room, however, and if our memory learns the different forms, our eyes are pleased by their own virtuosity in taking in this confusion of lines, and we end up by finding the room less ugly. A hovel is never again as unsightly as it is the first time we see it.

To apply all this to Fashion: a strange, complicated form seems quite simple and agreeable, when our visual memory has learned to sight-read it. Why do artists so often say that, from a permanent standpoint, Fashion is rarely beautiful? It is because Fashion strives to find surprises for the eye. In order to do it, Fashion must go beyond the desired balance between the eye's work and rest periods. Irritate the eye and you arouse attention.

So Fashion may be defined as a fascinating game that revolves around beauty, without quite seeking it. But the couturier must realize that, when the eye has become accustomed to a novelty that was at first an attention-getting irritant, it will no longer be interested by it. And the couturier must be able to gauge the exact moment of that bored reaction.

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A GUIDE TO CONTEMPORARY MUSIC

(Continued from page 79)

passages of Strauss's "Salomé" and "Elektra"—and millions of radio and concert listeners find them perfectly natural because they depict convincingly the approach of a motorized army. Our public and our century have long since grown beyond the stage where any method of composition is considered to be a virtue or a crime. Clear and plain expressivity is what we are looking for, and we don't care how it is achieved.

A great deal of contemporary music writing is lacking in plain expressivity. It is lacking not because there is any willful cult of obscurity among composers, as there is among poets, or because any of the standard contemporary techniques (not even the so-called "atonal," or twelve-tone, syntax) is ill adapted to the communication of feeling, but simply because the music of any age varies from author to author and from work to work in quality. Quality in music is not entirely, of course, a matter of meaning. It has to do with style, also. But it is not dependent on the use of any given style; it is a conjunction of expressivity with memorability. And if I am correct about the American public, we are seeking quality and style in general, though we often get side-tracked in talking about these and imagine them to be bound either with some blindly backward-looking or with some dogmatically forward-looking theory of composition.

What is really progressive and what is reactionary in contemp music is not to be determined by techniques employed. The techni that were thought revolutionary years ago are all taught in the sc and colleges now. And though the lic has wisely refrained from them an indiscriminate accolade, teaching, as well as their practice become nevertheless a vested int They are here to stay, and our people consider them as natural as airplanes.

Judging the posterity val new work is an expert's job best mostly guesswork. But every knows whether a piece holds tention. If it does, it makes a ning of some kind of sense. And makes sense at all it is, till notice, for him a fairly good piece style in which it is composed, "modernistic" or other, is mere cording to one's personal pre an aggravating or an extenuating cumstance in cases where expre is low. My observation of conte rary audiences and music lover convinced me that although nobo cepts all the music that is writte day, everybody accepts some which is a healthy situation. Also although we still argue about mo ism as a generality, our acceptan individual works is not influenc that outmoded concept. Today m bothers nobody when matter, or ing, is clear.

THE WORKING FACE OF GUAM

(Continued from page 86)

Kami-Kaze, or suicide boat. Outside the tents where the three women correspondents are quartered, are geometrically-laid-out gardens, worked by Japanese prisoners of war, guarded by a well-armed Marine. The once lovely village of Agana is now only rubble, with fragments hinting at the rolling grace of its former architecture, part Spanish, part Guamanian Chamorro. And Guamese children, limpid-eyed and dark-skinned facsimiles of Murillo's cherubs, go to school in tents and sing:

"Early in December, 1941
Guns began to shoot,
Jap begin to come.
Uncle Sam, Sam
Dear old Uncle Sam,
Won't you please
Come back to Guam."

No U. S. citizens could have been more loyal than these devoutly Catholic, devoutly democratic people of Guam.

Physically, the island has a muted look; it is tropical but often not convincingly so, in spite of the coconuts, bananas, bamboo, and sword grass. The hills that leap up twelve hundred feet from the water's edge seem at least six times higher than they are. In spite of the vegetation that tries to pad out their contours, they seem spare, barren as the mountains of Greece, rugged as any mountains above timber line. There are no birds, only a few drab doves, no flowers except for a profusion of matter-of-fact morning-glories. There isn't a pane of glass on the island; buildings are constructed so as to keep the rain out and let the breeze in—there is no cold to worry about. The buildings are an eclectic collection of tents, Quonsets, functional and well-designed barracks, and administration buildings; of Spanish influenced forts and houses; of beautiful thatched-and-woven straw huts.

Most officers wear shorts and a shirt, usually unpressed, as only Senior Officers (Commodores or better) are entitled to have their laundry ironed. The roads are heterogeneous in character, filled with an endless succession of weapon carriers, station wagons, sedans for Generals and Admirals, ox-carts for natives, and buffaloes. Around every corner there is a bulldozer, paving the earth and coral, tearing, flattening, remodelling. And jeeps everywhere—even the Bank of Guam has a jeep with its name on it.

When night comes there is nothing in the appearance of Guam to suggest the proximity of war. On the hills the air is cool, sweetly reminiscent of new-mown hay, and there is the glow of many lights. Guam has no night, Guam is awake and at work twenty-four hours a day.

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IWO JIMA — LIFESAVING STATION

(Continued from page 87)

General Moore took me out to Field #1 and helped me into a Mustang that had just come in. I managed to fit my one hundred and twelve pounds into the seat with reasonable ease. But there wasn't much space left over. Yet the fighter pilots sit there for seven and a half relentless hours. Pinned in, unable to stretch their legs or shift position. Flying the plane every minute of the way, hands and feet at the controls all the time, with no automatic pilot to ease the strain. Nothing to do but fly and fight. And maybe die, in that tight little seat. There isn't even room for a quart thermos of coffee; the flight surgeon had to settle for a pint-size flask.

Talking to the "Sunsetters," as the Seventh call themselves, I kept getting the same story, time and again. "The good part is when you're over the target." "Afterwards there's a letdown." "The monotony of the return trip." "The length of the mission and the water between." The deadly loneliness of the flight often induces a dangerous state of day-dreaming which isn't good business when travelling well over four hundred miles an hour. As a group commander put it, "drifting and dreaming...when you start that you start flirting with the old man upstairs."

The average of these fighter pilots is a little under twenty-three. Their faces, though many are bearded, are child-like except for an old, far-away look in their eyes. They tal cessantly of "The Water"..."the d is too small a term for the Pacific. T talk of "That Engine"...as they about it, they subconsciously see listen, trying to pick up its reass roar. They'll tell you how "in E (European Theatre of Operation you got into trouble, all you did roll her over, fall out, and pul latch...by the time you hit the there was someone there to feed Out here on the same deal, the wet and you'll end up feeding sharks." As far as the Jap is conc he ranks as a minor menace, a worry at all except for the disap ment when he doesn't come up fight. That just completes the m with the frustration of having the ride for nothing.

The job of keeping these and their anxieties apart is up t Seventh's Air Surgeon, "Smo Walthur. He knows them well, b than they know each other. One he considers essential is a philo of sorts, a state of mind to fall ba when things get hot. One boy tol when things got rough he always he'd get through "because a gipsy the tea leaves and told me I'd se kid fly better than I could...the two today." The more stable men likely to fall back on a form of r alization, as a squadron leader "a hundred (Continued on page

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No other cake make-up that we know of has this newly discovered "fit" of shade and formula. That's why we feel confident that you'll be more pleased with Pond's Make-up Pat than any make-up you've ever tried! Six excellent shades—69¢, 39¢, plus tax.

Wear it every day—it protects your skin!
Pond's Make-up Pat is so *easy* to use! Just smooth it on with damp-to-wet sponge, puff, or cotton. Then blend it out with your fingertips. Smooth . . . protective—it acts as a "buffer" against outside dirt and weather.

"Camouflages" little blemishes away—freckles, large pores. Without "coating" your face!

"Water Colors" your skin smoothly with a gorgeously clear, natural tone.

"De-Shines" Make-up Pat gives your face a fresh, velvety, just-made-up look that lasts for hours and hours.

The latchstring's out . . . Have a Coca-Cola

. . . or drop in for Sunday supper

Home sweet home seems twice as sweet to most folks when friends and neighbors drop in and hospitality reigns supreme—with fun and food and good refreshment. That's the time when Coca-Cola, served icy-cold right out of the refrigerator, is not only a delicious treat—but a symbol, too, of good fellowship and understanding among friends. Be sure you always have several bottles of Coke in your icebox. There's no more cordial way for a hostess to show her gracious feeling than by offering guests that always-welcome invitation *Have a Coke.*

You naturally hear Co
called by its friendly al
"Coke". Both mean the
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IWO JIMA — LIFESAVING STATION

(Continued from page 118)

to one shot is good enough for me as long as I've figured out the odds." But it's a sense of fatalism that proves the most efficient...the fatalists are the killers, the best gunners, the ones who smile when they tell how "they let 'em have it at tree-top level." As far as "Doc" Walthur is concerned, he doesn't care how they add it up, just so long as they add it up and say "that one's for me."

"Doc" worries about their physical state while they're out on a sweep. Before they take off, he stuffs their flight jacket pockets with hard candies, specially prepared with a super-high carbohydrate content. He spikes the tea, coffee, or cocoa in their flasks with sugar. He gives them benzedrine tablets in case the sugar doesn't supply enough stimulant to counteract fatigue. Most of the boys bring the benzedrine back untouched, but it makes them feel better having it along.

Then after each flight they undergo an on-the-spot rehabilitation treatment. Sometimes that seven-and-a-half hour grind causes a temporary paralysis; the pilots call it being "butt-sprung." Sometimes it's so acute that they have to be lifted from the plane. In any case, a regular routine follows each mission. Immediately after landing the pilots are questioned by Intelligence officers. Then they are whisked off to what they jokingly refer to as Iwo Spa. Here they are given a warm shower and then a sulphur bath. "Doc" Walthur rigged up eighteen make-shift tubs into which he had piped the steaming water that rises from the sulphur pits. The weary boys stretch out in this one-hundred-and-thirty-degree tub and soak. While they lie there, they are given two, sometimes three, bottles of icy beer to drink. The effect is instantaneous, so is the relaxation. So is the tongue-loosening. And that's an important part of the treatment. Talking to someone after the long hours up there alone. Talking about the strike. "Did you see that yellow-belly on my tail... I was scared, Jeez...but that old Rolls Royce engine was a'purrin' plenty pretty." That kind of mental catharsis unties a multitude of kinks.

So far this program of on-the-spot rehabilitation has done the trick. In the first two months of operation, no pilot has cracked. But the doctor expects to see a few cases of acute combat fatigue by the end of the third month. At the end of eight months, a sizable proportion of the pilots will have symptoms grave enough to interfere with maximum efficiency and therefore working rotation is advisable.

But the "little fellows" of the Seventh Fighter Command go on striking, go on escorting the Two Nines over the target. And the Two Nines limp in to Iwo when they're hurt, and their pilots go to take the cure at Iwo Spa. And Iwo Jima, the great killer, has become a lifesaver, a useful monster.

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CROSS-SECTION OF THE MUSEUM OF MODERN ART

CONDUCTED TOUR AROUND THE ALAJALOV PAINTING ON PAGES 60-61

BASEMENT: At the lower right is the basement Auditorium. Here the Museum holds art education conferences, concerts, shows movies from its vast Film Library. On the screen, a hunk of Americana—Bill Hart. To the left is the Auditorium Gallery, where small exhibitions are shown. Next, the gallery of Dance and Theatre Design. Then the Paint Shop, Mounting and Framing Shop, Carpenter's Shop.

BASEMENT MEZZANINE: Reading from left to right—stairs leading down to Auditorium Gallery. The Dark Room, where micro-photographs are made of photography collections; the woman in the painting is Nancy Newhall, Acting Curator of the Photography Department. The Photography Studio: under the black hood is photographer Sunami Soichi. The shower and adjoining Recreation Room belong to the Museum's guards and workmen. In the next room, paintings and sculptures are received, listed.

FIRST FLOOR: Far right: the famous glass entrance to the Museum. Inside, the Information and Sales Desk, and the Entrance Gallery, with Lipchitz's "Figure," glass walls opening on the Garden.

SECOND FLOOR: Moving from left to right, you enter the Young People's Gallery. Alajálov shows the high-jinks of the annual Children's Holiday Circus of Modern Art. Mr. Victor D'Amico supervises art-education activities for the Museum's younger generation. The two big pictures in the next gallery are Miró's "Composition" and "Personage Throwing Stone at Bird." In the adjoining gallery, a Museum lecturer is expounding the fine points of Van Gogh's "Starry Night." The other paintings, left to right: "The Breakfast Room" by Bonnard; "Clown" by Rouault; "Composition in Black, White, and Red" by Mondrian; "We Greet You, Mary" by Gauguin; "Self-Portrait" by John Kane; "Melted Watches" by Salvador Dali; a Hans Arp abstraction; "Zapatistas" by Orozco; "Sleeping Gipsy" by Rousseau.

THIRD FLOOR: Starting at the top of the stairs at far left: a Picasso, "Boy Leading a Horse"; a Calder mobile hung from the ceiling; Maria's heroic sculpture, "Christ." In the next gallery a photographic exhibition. Then come three sculpture galleries. In the first, two Brancusis, "Bird in Flight" and "New-Born"; two Arps, "Human Concretion" and a wood-relief hung on the wall; and "Torso" by Gaston Lachaise. In the next gallery, left to right: Lehmbruck's "Kneeling Woman"; Kolbe's "Grief"; Lehmbruck's "Standing Youth"; a head by Ernst Barlach. In the next: Maillol's green plaster figure, "Spring"; Modigliani's "Head of a Woman"; a detail of the Maillol bas-relief, "Desire." The four big paintings in the next group are Peter Blume's "Parade"; Picasso's "The Mirror" and "Woman in White"; "The Chessboard" by Juan Gris. In the last gallery: Rouault's "Christ Mocked"; a glimpse of Léger's "Three Women"; Chirico's "Nostalgia of the Infinite"; Tchelitchew's "Hide-and-Seek."

FOURTH FLOOR: At the far right is the office of John E. Abbott, Executive Vice-President of the Museum, and Director of the Film Library. Mr. Abbott is shown in the corridor, about to enter his office. To the left of the corridor is the office of Alfred H. Barr, Jr. To the left of Mr. Barr's office is the Private Projection Room, where the Film Library works on movies. Here, staff members are seeing Greta Garbo and Lars Hansen in the rare film, "The Story of Gösta Berling." Next is the Museum's modern Art Library, open to the public. Next, the office of Iris Barry, Curator of the Film Library. At the far left, a truncated view of the offices of Elizabeth B. Mock, Curator of Architecture, and Susanne Wasson-Tucker, Curator of Industrial Design.

FIFTH FLOOR: At the extreme left is the Mail Room. To the right of it is a Reception Room, where a hopeful artist is showing his work to Dorothy C. Miller, Curator of the Department of Painting and Sculpture. Next comes the office of René d'Harnoncourt, the Museum's Vice-President in Charge of Foreign Affairs, and Director of the Department of Manual Industry. Next door is the office of Elodie Courter, Director of Circulating Exhibitions. Next, the office of Allen Porter, Acting Secretary of the Museum. Conferring with him here is Stephen C. Clark, Chairman of the Board. In the next office, Sarah Newmeyer, copper-haired Director of Publicity, is talking with her assistant, Barbara Townsend. In the next office is Monroe Wheeler, Director of Exhibitions and Publications. At the far right is the office of Ione Ulrich, Assistant Treasurer and Comptroller of the Museum.

ON THE ROOF: The big, modern Members' Lounge. Off the Lounge is the Terrace. At the far left is the Reception Committee Room—with a Calder mobile; Joan Miró's "Portrait of a Lady of 1820."

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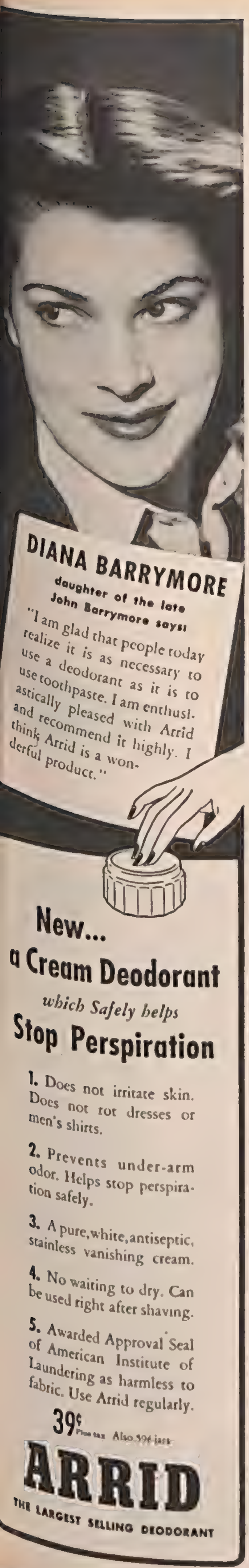


THE MODERN MUSEUM

(Continued from page 58)

the powerful editor of Vanity Fair, was involved in a parallel group, arranging an exhibition of modern French painting.) Almost immediately, also, Paul Sachs, Associate Director of the Fogg Art Museum at Harvard went on the committee, later suggesting that a former student, Alfred H. Barr, junior, be the Director of the Museum.

Since the chief object of the new Museum of Modern Art was to bridge the gap between modern artists and the frequently lagging public response, the trustees felt that it did not necessarily have to initiate an interest, but that it had to give the public a *better* chance to see works of art. The first Museum gallery was on the second floor of the Heckscher Building at Fifth Avenue and 57th Street.

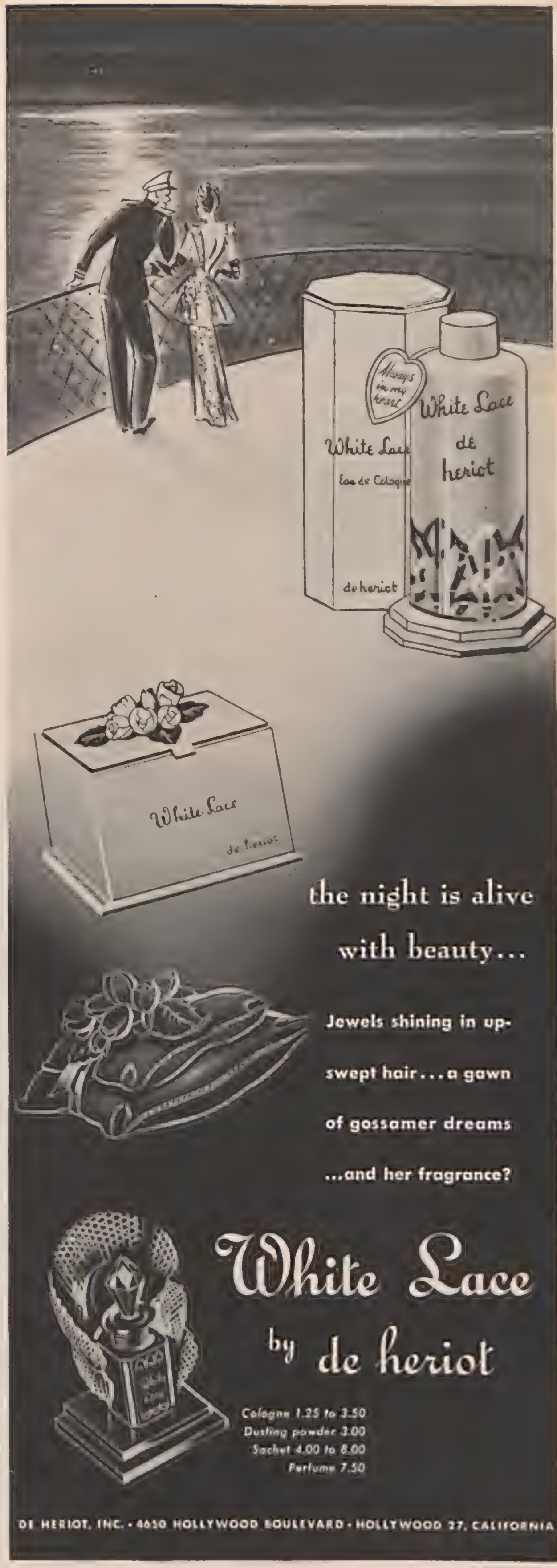
The board had a certain amount of controversy in deciding whether to open with a French or an American show. Sachs, Barr and Crowninshield wanted Homer, Ryder and Eakins. Rockefeller, Sullivan and Bliss wanted Cézanne, Van Gogh, Seurat and Gauguin. The first show, Cézanne, Van Gogh, Seurat and Gauguin, opened on November 7, 1929. Forty-seven thousand people saw it in a month and the tenants of the building complained with reasonable bitterness that the elevators were jammed with odd folk. (Later the Museum put on the Homer, Ryder, Eakins show thereby establishing them in the public mind as a trio, like Tinker, Evers and Chance.) Ten years later, on May 10, 1939, the Museum opened with colossal fanfare its present building on West Fifty-third Street.

The architects, Philip L. Goodwin and Edward D. Stone, created a fresh museum design: a façade of shiny dark blue tile, white marble, and the first use of a new glass material, Thermolux.

Alfred H. Barr, junior, was Director of the Museum from its start until the end of 1943, and a year later became Director of Research in Painting and Sculpture. He has been the core of the Museum, the prime and guiding critical force in the years that formed the Museum. The young Museum had, and still has a young staff, a young hard-working, passionate staff, with an equally hard-working Board of Trustees, headed, for six years, by Stephen C. Clark. (John E. Abbott is Executive Vice-President, and James Johnson Sweeney, Director of Painting and Sculpture.)

But the rod that drew the lightning was Barr. He is a simple man who can make enemies in the fanatical field of modern art by not moving a muscle of his face. (His face is tight, small, bony, looking as though maddened artists who want one-man shows, and maddened critics, revolted by Modernism and Abstractionism, had eaten it away with the acid of their convictions.)

But Barr has retained his pure sense of the judicial, which is always infuriating to partisans. He is a scholar. He is a cautious man, an authority on all movements in the contemporary field. Since it is a tricky field, his judgment is constantly in dispute. But he has three great qualities: integrity, curiosity, and an open mind. Probably there is no one in this country who has *(Continued on page 124)*



THE MUSEUM OF MODERN ART

looked at so much modern art, and has remained so tolerant and so anti-dogmatic. *The New Yorker,* in 1939, published a Thurber cartoon, showing a man in an art gallery peering at an abstraction; the caption read: "He knows all about art, but he doesn't know what he likes." Certain gossips said: "Mmm. Alfred Barr?" But Barr does know what he likes; he likes the work of many artists, but he says what he likes in a dispassionate tone. Someone said of him: "He admires more artists than you could name in a day." For years, while the Museum's all-over administrator, he has been explaining and codifying modern art. Now in his neat, chilly, specially built office, he is writing two books, one *Picasso: Fifty Years of His Art,* and the other a short general book on modern art.

The Museum has been more outlandish than most Broadway producers: it has shocked with its brilliant installations. One of the first shockers was the night opening of the Theatre Arts Exhibit, in 1934. From then on the Museum night openings have been parties. They were gay and fun and screwball and some people confused the neurotic excitement of the spectators with the intent of the artists and disliked the latter for the former. They hated Picasso for no better reason than that they had seen a woman—in front of *"Demoiselles d'Avignon"*—with three quills and a gourd in her hair.

Curiously enough, the Museum has been widely criticized for the very showmanship and publicity that has brought it some of its enormous influence. In spite of its sophistication, the Museum is actually a frighteningly sensitive organization, shrinking like a sea urchin when touched with unfriendly criticism. Most of its critics start by saying, "The Museum is wonderful, but:..." The most common buts are that the Museum is not experimental enough; that it has one foot "too firmly planted on the decadent neck of the Paris School." Its virtue, said a student of museum practice, is its tremendous energy; its vice, its lack of philosophy. There is, of course, some truth in this. The followers of the party line against the Museum complain about its failure to exhibit the unknown Americans. It is hard for them to answer specifically. The Museum, like other organizations, is always under terrific pressure since live artists have live friends; few talents remain uninvestigated.

There are, in addition, groups who are always having a reaction against whatever the public has finally caught up with. This group includes the letter-writing rebels who try to prove exhaustively that the latest movement is a re-warming of an abandoned movement, dead in Paris since 1925.

During all the squabblings, the Museum has become, with its multiple tentacles, enmeshed in the whole art field, a force that was desired, but hardly completely visioned by the three women who began it all in 1929.

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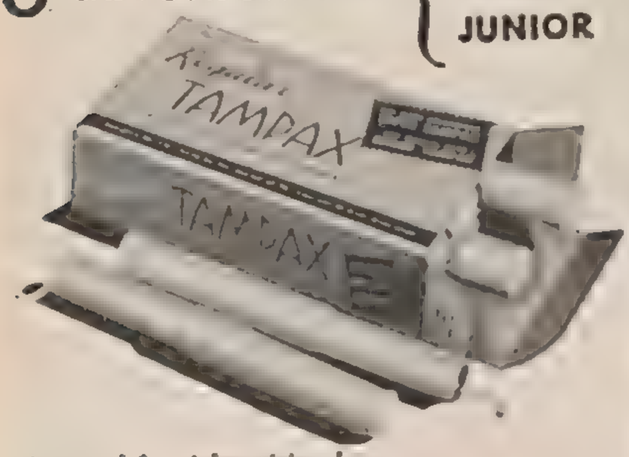

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THE FRENCH MODERNISTS

(Continued from page 65)

The factor which added most to the public confusion was that the painters who exhibited there seemed in no sense parts of a unified movement, or *school.* They appeared, rather—in their natures, aims, and techniques—wholly dissimilar beings. It was baffling, too, to see them all attempting to chart new areas in painting and open new avenues for tomorrow.

Everything in the Armory seemed to run contrary to the previous experiences of the public; contrary, let us say, to their acquaintance with the masters of Sienna, or Florence, in the early Renaissance; of the Dutchmen, in the 17th century; of the followers of Watteau, in France; or of the British 18th century portraitists, in each of which periods they could recognize evidences of a closely knit tradition, or school; whereas, at the Armory, they were bewildered by the fact that Cézanne apparently had nothing in common with Lautrec; Van Gogh with Rousseau; Rouault with Braque; Seurat with Pascin; Matisse with Soutine; Vuillard with Dufy; or Bonnard with Modigliani.

Very particularly they were baffled by such painters as Henri Matisse, who had built up his pictures with colour blocks rather than with lines; by Modigliani, who had arbitrarily reduced the female figure to its simplest and most ovoid forms; by Rouault, whose works seemed to resolve themselves into mosaics and stained glass, and by Chagall, whose preoccupation with fantasy was a little beyond the public ken.

It is likely that the scoffers at the Armory can now see clearly that the masters they derided there, far from being madmen, decadents, and incompetents, were in reality, sincere and highly endowed men, and that they succeeded, in a variety of ways, in interpreting the perturbed, complicated, and baffling age in which they lived. They may see, too, that without Cézanne and his followers, we would, today, possess no adequate aesthetic records of the years that have passed since the century turned.

The Matter of Prices

That America has finally accepted the entire Modernist movement might be proven by the constantly mounting prices fetched by such paintings at public sale.

Three years ago, Dr. Albert C. Barnes, of Merion, Pa., purchased Renoir's "Mussel Gatherers" for $175,000. In 1879, Durand-Ruel, the famous Parisian art dealers, bought the same canvas, from the artist, for $100.

In 1926, Frederic Clay Bartlett, of Chicago, bought Georges Seurat's "La Grande Jatte" for $25,000, and presented it to the Chicago Art Institute. The price he had paid out for it persuaded the *(Continued on page 126)*

THE FRENCH MODERNISTS

(Continued from page 125)

practical business men of the west—Mr. Bartlett's father, among them—that the young donor had, presumably, lost his mind. A few years later, however, when a French syndicate offered the Art Institute $450,000 for the same canvas, Mr. Bartlett's reputation rose perceptibly in Chicago.

As a young man, Degas sold his "*Danseuse à la barre,*" for $100. In 1912, before he died, he saw it fetch $100,000 at auction.

Thirty-three years ago, Picasso sent a group of abstract drawings and sketches to Alfred Stieglitz's gallery, in New York. Only one item among them was sold—a drawing priced at $12. During the past few years, several abstract canvases by him—more important, to be sure, than those seen at Stieglitz's Gallery, have sold, singly, for $25,000 while, for one such canvas, a dealer has refused $40,000.

Cézanne, during his lifetime, was unable to sell a picture. Yet, in 1938, thirty-two years after his death, an American art museum paid $100,000 for one of his canvases. In 1919, just before Modigliani died, his canvases were offered in Paris, for $25 each. Ten years later, they were bringing from $3,000 to $5,000, in America.

As a final example: in 1920, thirty of the works painted by Van Gogh at Arles, were shown, for a run of three weeks at the Montross Gallery, in New York. Not a single picture in the exhibit was sold though the prices were certainly negligible. Eleven years later it was virtually impossible to acquire a representative canvas of his Arles period for less than $40,000. It might also be added that, four years later, in 1935, the Van Gogh show at The Museum of Modern Art attracted 123,000 visitors, in New York, and 252,000 in San Francisco.

As against such curious instances of aesthetic myopia, there is the refreshing example of Lillie P. Bliss, a lady who, in 1913, was so captivated by what she saw at the Armory, that without hesitancy or ado, she purchased five of the pictures exposed there.

What, of course, is so tragical is that the great art museums of America cannot employ what, in professional sports, are called talent scouts, mediums, or seers, let us say, like Miss Bliss, Mrs. Rockefeller, A. Conger Goodyear, or Alfred H. Barr, whose task it would be, unendingly, to keep a weather eye open for such untoward talents as were seen at the Armory.

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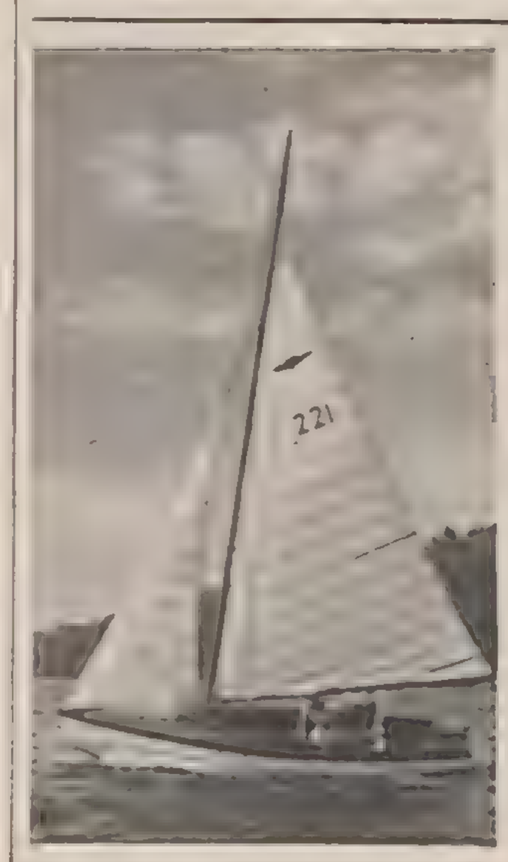

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CHINA IS CHANGING

(Continued from page 90)

vidual to behave as an individual. To be loyal to the family, even at the expense of the community, was a well-recognized and respectable habit.

The war has changed these old loyalties and standards. Regiments which started the war as provincial regiments have been transformed into national regiments whose rank and file come from all over the country. The vast numbers of civilians, sometimes estimated at forty or even sixty million, who have fled before the Japanese into Free China have not migrated as intact families.

We may expect Occupied China, when the Japanese are driven out, to play a decisive part in the shaping of the future of China as a whole. Our minds are not yet prepared for this, because our eyes are fixed on the dramatic contrasts and conflicts between Kuomintang China and Communist China, or agrarian-radical China, up in the Northwest. Occupied China is important because, wherever there is an underground resistance movement, it is under local leadership. The people have got to trust you before they follow you—not after they have become your followers.

For reasons as simple as that, we may look to Occupied China for many of the political leaders who will appear in China at the end of the war and after the war. They will be leaders of the most democratic and therefore the healthiest kind, because they will have come into leading positions partly through their willingness to bear responsibility that goes with initiative, but partly also because they have been pushed forward by their followers.

All over China today "democracy" is a word that captures men's minds; but it is behind the enemy lines that democracy is most severely tested in passing from idea to action.

Because of Occupied China—which includes about half the total population of China, with the highest percentage of literacy—neither Kuomintang nor Communists can treat politics in the future as the art of manipulating passive people. A demand has been created. People know what they want. They want the right of electing representatives. The mere fact that enough people want this, creates a new framework of politics: the organized political party of the future (and the future begins right now) will find that it pays better to help the people get what the people already want than to try to force on the people what the party wants. To be able to talk of Chinese politics in such terms means that the walls before which Sun Yat-sen blew his trumpet, not altogether successfully, are now crumbling flat under our eyes.

[EDITOR'S NOTE: *Owen Lattimore, author of the authoritative* Solution In Asia, *has spent an enormous part of his life in China, now is director of the Walter Hines Page School of International Relations at Johns Hopkins.*]

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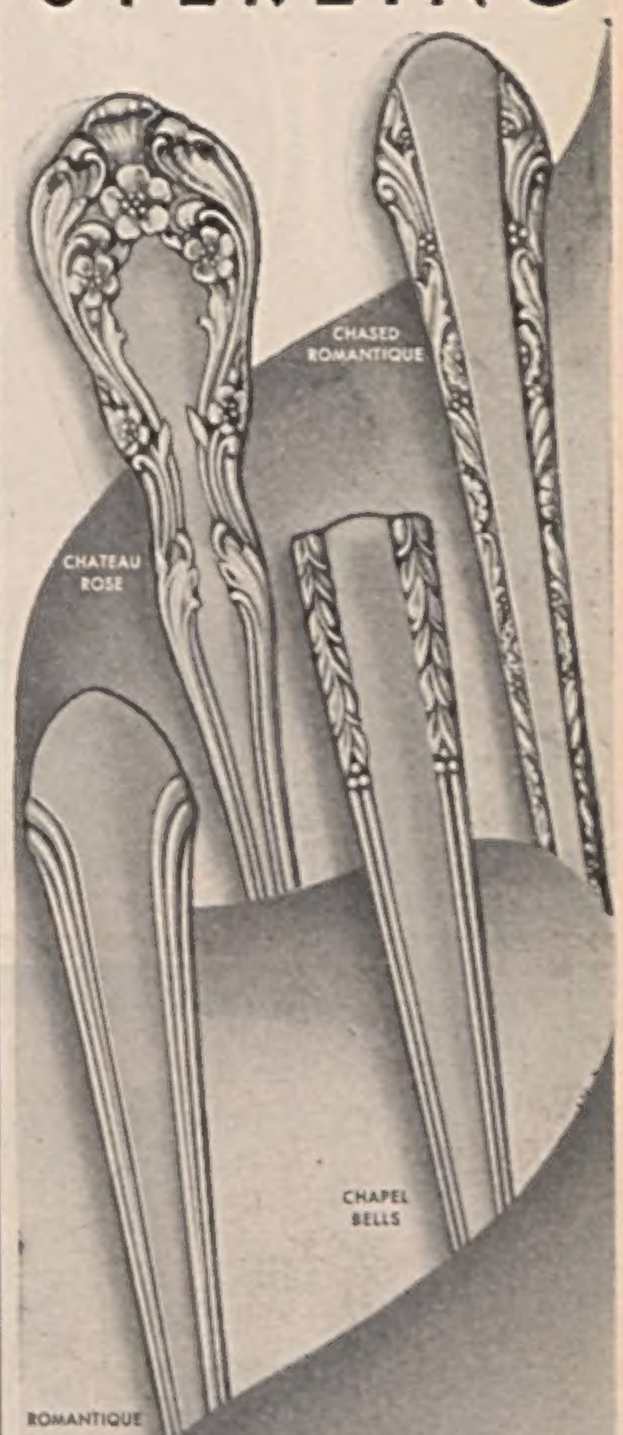

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FOOD AT THE MODERN MUSEUM

(Continued from page 76)

Here are some of Mr. Antrobus' most popular summer recipes:

Cold Spinach Soup

Boil 3 pounds of spinach. Let it cool, and put it through a very fine meat-grinder. Add 1 pint of milk, 1 pint of cream, and 2 cupfuls of chicken stock. Chill thoroughly, and serve in bouillon cups. This is enough for 10 people.

Cold Cucumber Soup

Boil 4 medium-sized potatoes and put them through a fine sieve, with the water that they were boiled in. Add 4 cucumbers that have been put through a meat grinder. Be careful to retain the juice. Add 2 cupfuls of chicken stock, 1 quart of milk, 1 pint of cream, and a little onion juice. Chill thoroughly, and serve in bouillon cups. This is enough for 12 people.

Raw Salad

Dice into half-inch pieces 2 green peppers, 2 red peppers, 6 tomatoes, 2 celery hearts, 1 cucumber, 2 Spanish onions, 1 bunch of beets. Chop 12 green olives, 12 ripe olives into smaller pieces. Marinate with French dressing, and serve on a crisp lettuce leaf. This is enough for 8 people.

Always put the beets in last, because they discolour the salad quickly. Leave out the onions, if you prefer.

Limpa Rye Bread

Mix together 3 parts of cottage cheese to 1 part of cream cheese. Add some finely chopped dill to this mixture, and spread it generously on Limpa bread (Swedish rye bread).

This is a great red-point saver, and many people like it better than butter.

Cherry Meringue Pie

Line a pie tin with a thin flaky paste. Bake it, and when it is cool add two cupfuls of fresh, pitted cherries that have been stewed in sugar syrup for 15 or 20 minutes.

Make a meringue with the whites of 3 eggs, a cupful of granulated sugar, ¼ cupful of water, ¼ teaspoonful of extract, a pinch of salt. Put the sug and water into a saucepan, and coo without stirring until they form a so Beat the egg whites very stiff, and vanilla. Then pour the syrup into the egg whites, beating gently while yo Continue beating until the mixture most cold.

Put the meringue on top cherry pie, and place in a moderate brown. If you prefer, use whipped cre stead of meringue, and don't go n oven.

White Wine Cup

This is a very pleasant drin luncheon or in the afternoon. Sma dozen strawberries and three or fou of fresh pineapple. Add some Castor and moisten with a little water. Str mixture very carefully into a bi pitcher, add a chunk of ice, a bottle wine, and a pint of cold soda wat well, and decorate with tiny straw and pieces of pineapple cut into litt

Fish chowder is a favourit ter entrée at the Museum of M Art. If you're lucky enough to mer where you don't simmer, yo find this recipe immediately ap

Fish Chowder

Put a few stalks of celery, 3 c and 2 onions into a fish kettle. Add a pound codfish, and just cover it with Boil slowly until the fish is cooked. out, remove all the bones, and put the of fish into a double boiler, with the the fish was cooked in. Add 1 cupful of the following: lima beans, peas celery, carrots, corn niblets, diced pepper. Add 1 pound of small white All these vegetables must be pre Add to this mixture 1 quart of heated and stir very slowly. Serve smoking individual casserole dishes, with chopped parsley on top.

On the side, have a pot of potatoes, and give your guests a potato or none in the chowder. This serves 16 people.

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